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ABSTRACT

This manual is intended for those who must conduct educational radio broadcasting training courses in Asia-Pacific countries without the resources of experienced personnel, as well as for individuals to use in self-learning situations. The selection of material has been influenced by the need to use broadcasting resources effectively in programs of national development, in which educators need to understand the work and skills of broadcasters, and broadcasters the problems and constraints in the imperatives of education. Thus the scope of the units spans both formal and nonformal education. The 20 units cover the planning of educational broadcasting activities, i.e., the fusion of education and broadcasting; the communication process; the curriculum and its importance as a framework for educational broadcasting; formal and nonformal education; the application of educational media; the role of the educational producer; the learning process and its application to broadcasting; the use of objectives and systematic planning; writing for radio; various program formats, including the interview, documentary, discussion, and drama; the design and use of support materials; and utilization, evaluation, management, and organizational considerations. (Author/LLS)

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EDUCATIONAL BROADCASTING — RADIO —

EDITED BY

UVAIS AHAMED
GEORGE GRIMMETT

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FOREWORD

This manual is one more effort on the part of the Asia-Pacific Institute for Broadcasting Development (AIBD) to bring to paper, both thought and knowledge, accumulated and tested over a period of time, about the uses of radio for educational purposes. It is primarily the product of three courses between 1977 and 1979 involving 65 trainees from the ESCAP region and 14 resource persons drawn globally from broadcasting organizations, educational institutions and agencies involved in assisting development in media, although the fairer base for the manual will be all of the training activities the Institute has initiated and executed since its inception in 1972. Those statistics are merely to underscore the fact that the emergence of any useful training material, for professionals, necessarily takes time and resources; it often has to be the outcome of an actual experience over an extended period of time!

When we began the project in 1977, we felt that a manual of this nature could be a useful companion not only to the practitioner, but also to the trainer and manager whether he be concerned with uses of radio in support of formal education or non-formal education. We hope it will serve that objective well.

On behalf of the Institute I would wish to particularly acknowledge organizations such as the Nippon Hoso Kyokai (NHK), British Council, British Broadcasting Corporation, Open University (UK), Commonwealth Fund for Technical Cooperation (CFTC), Hoso Bunka Foundation (HBF), United Nations Educational, Scientific and Cultural Organization (UNESCO) and the Ministry of Education. Malaysia that made available funds, facilities, and resource persons such as Chitaru Isogai, Peter King, George Grimmett, Pat Clarke and Robert Brookes for the completion of this manual. While we may not even be able to adequately acknowledge the contribution of every organization and individual to this manual, I should in particular thank Uvais Ahamed, George Grimmett, Robert Brookes, Madeline P. Beery, Colleen Cortenbach, Edin Abraham and Eileen Wahab who have spared little effort in its emergence as a coherent document. All of them, and all others, who have been associated with its development, individuals or institutions, will be that much more satisfied if it would evoke reactions among its users, for further development in this field.

R. BALAKRISHNAN
DIRECTOR

INTRODUCTION

The Units in this Manual have been collected in the hope that they will contribute to the fusion of education and broadcasting professionalisms in Asia-Pacific countries.

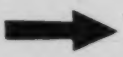
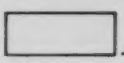
In particular they are intended for those who have to conduct training courses without the resources of experienced personnel that are available in AIBD regional training, and especially for individuals to use in self learning situations.

The selection of material has been influenced by the need to use broadcasting resources effectively in programmes of national development, in which educators need to understand the work and skills of broadcasters, and broadcasters the problems and constraints in the imperatives of education. Thus the scope of the Units spans both formal and non-formal education or, as it is sometimes called, "the continuous spectrum of life-long education".

The particular readership that the editors have in mind, is closely related to the average student who has come to attend one of the AIBD courses in Educational Broadcasting. This statement alone makes it impossible to identify needs with precision since the professional experiences and abilities of the 180 plus participants who have attended these training courses has ranged from Senior officers in Ministries of Education responsible for the planning and management of a nation's entire educational broadcasting system, or from University Academics of distinction, to raw recruits fresh from their graduate training. This also implies a varying facility in the medium of English and thus the language of this manual has been tailored. Sentences are kept short and examples used are only those which will find relevance with our multi-cultured audience.

The editors have taken the view that within the lecture support notes written by the many consultants who have contributed to these training courses, lies the bulk of the information that would assist those who have to assume an in-country training responsibility. Thus considerable effort has been made during succeeding AIBD training courses to evaluate and modify these materials and to rewrite them in a form more suitable to the requirements of our target group.

Since this is a training manual, at various points in the text the following symbols have been used:

1. ARROWS  BOXES  Have been used for emphasis.

2. **CHECK** Precedes a question which checks the reader's comprehension of the information given in the previous section of the text.

3. **CONSIDER** Precedes a question relating indirectly to the material supplied in the text but a question which encourages creative thinking. In other words the answer as such will not appear in the text.

Tools for training must, by necessity be adapted to local situations and facilities available. Being such a tool, it follows that there is no copyright of material between these pages.

This manual is by no means considered to be absolute or complete. However, it is our hope that this contribution will provide a further link in the chain of every increasing knowledge in the world of educational broadcasting.

ACKNOWLEDGEMENTS

In this work AIBD gratefully acknowledges the original contributions of its many consultants and particularly Uvais Ahamed, Madeline Beery, Bob Brookes, Pat Clarke, George Grimmett, Chitaru Isogai and Peter King. Others must, unfortunately, remain anonymous since in their modesty they omitted to leave their names on valuable papers which the editors unearthed in AIBD files.

To those who find it difficult to recognize their original contribution, the editors can only apologise, and explain that in an attempt to meet the needs of the anticipated readership more precisely, it has often been necessary to re-combine some of the parts of original papers under related but slightly different topic headings.

In this process of revision, many of the students who have come to AIBD, have made a considerable contribution. They are too numerous to mention individually, but all whose time, help and invaluable assistance was ever so freely given, are here gratefully thanked. The opportunity is also taken to thank a number of other helpers who have from time to time added their contribution to the work of processing this manual, particularly to Mr. Edin Abraham of the Ministry of Education in Kuala Lumpur for his painstaking research; to Mrs. Colleen Cortenbach for her considerable help in redrafting many sections of the manual; to Mrs. Eileen Wahab; Miss R.Vijayaledchumy and the numerous willing assistants in AIBD who typed and retyped the many redrafts of the papers. Special thanks must also be given to Mr. Bob Brookes of the BBC for his patient rewriting of many draft papers and the addition of several new units, as well as the many helpful suggestions that he has made in discussions with the editors.

Finally, all contributors of material to this manual thank Mr. R. Balakrishnan, the Director of AIBD, for his original initiative and continued help and encouragement in enabling this manual to come to fruition.

UVAIS AHAMED
GEORGE GRIMMETT

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UNIT ONE

THE FUSION OF EDUCATION AND BROADCASTING

INTRODUCTION

The preparation and presentation of educational broadcasts revolve around the effective utilization and fusion of professional knowledge and skills in the two areas of education and broadcasting.

The combination of these two aspects is vital and might be attempted in one or other of the following ways:

a. By the education authority owning and controlling the whole production and transmission system and planning and producing its own programmes.
b. By the education authority controlling programme preparation and production, but giving the finished recording to the broadcasting authority, for transmission.
c. By the education authority providing the plan, script and other educational inputs but also accepting professional help from the broadcasting authority in the technical area of production.
d. By the broadcasting authority planning programme production according to a brief from the educational authority, but carrying out preparation and direction using its own general production staff.
e. By the broadcasting authority having a section of education specialists on the staff, planning according to advice from the education authority, and carrying out all steps of production and transmission.

CONSIDER

What other ways of coordinating these two aspects are possible?

Whatever way educational broadcasting is planned and executed, a fusion of the two sections of professional expertise is called for.

CONTENT EXPANSION

Fusion of the two skills is dependent on an effective system of communication between the two sets of practitioners of these because educational broadcasting demands a thorough knowledge of the technical aspect as well as a good understanding of the educational aims of the programme, its contents, and of various methods of reaching audience.

PRE-PRODUCTION PLANNING

Pre-production planning is crucial to the delivery of effective educational programmes. A system which facilitates interaction and communication between the controlling bodies and practitioners needs

to be created and set into motion. This is best done by arranging planning meetings of teachers, subject experts and representations of the broadcasting system. These planning meetings tentatively settle on:

a. The general objective of the series.
b. Title of the series.
c. Topics of the programme.
d. Objectives of each programme.

Two types of expertise fuse together at these meetings. Thus, educators bring their expert knowledge of current teaching of the subject and of the classroom situation, whilst producers exercise their professional judgement on the suitability of the topic, in terms of radio programmes, and offer suggestions for its treatment.

CHECKING WITH CLASSROOM TEACHERS (FORMAL EDUCATION)

The planning meeting report is discussed at seminars attended by representative classroom teachers, enabling them to pass comments on the proposed series and topics and offering suggestions for treatment. Further planning meetings are then held to consider the teachers' suggestions with a view to including them in the outline plan for the series.

CHECK

For what reasons are planning meetings essential?

THE PRODUCERS ROLE AND THAT OF THE STUDIO PRESENTER

The producer is not expected to be an expert in the subject area but he must be able to assist the studio presenter, who is usually a teacher, to remove himself from the classroom situation and to present the concepts he wishes to communicate in terms of the medium. Communication through broadcasting is a skill possessed by some and not by others, so the presenter has to be auditioned. The final selection is usually made jointly by the producer and a key member of the educational team.

CONSIDER

What should be the deciding factors in the audition?

SCRIPT CONFERENCE

The producer, presenter, scriptwriter, educational specialist and other expert advisers in both broadcasting and education meet to decide on the teaching points to be made, the format of the programme(s), and the method of presentation. The scriptwriter then proceeds to devise a script on the lines agreed at the script conference. The producer keeps in touch with classroom teachers to facilitate any adaptation that may become necessary as the script is worked out in detail.

REHEARSALS

These are necessary to make sure that all sections of the programme will run smoothly. They also give an opportunity for advisers to check the final script for ambiguities etc. which may not have been noticed by the writer.

PRE-TESTING

A "pilot" programme is made and tested on several samples of the target audience. In the light of their reactions the programmes are finally produced and broadcast.

CLASSROOM LISTENING

The presenter and producer should, whenever possible, go into the classroom to observe the utilisation and assess the value of the programmes. Reports sent to them by classroom teachers will also give an indication of the effectiveness or otherwise of the programmes. These indications should also be fed back to the planning committees to be used as guidelines for future programming.

MAKING THE PATTERN WORK

An important pre-requisite for the pattern to work is a good system of communication at all stages and levels because:

a. Co-operation with the classroom teacher leads not only to his involvement in the planning process, but also to his acceptance of the programme in the classroom.
b. Co-operation with educational administrators leads to their understanding of the possibilities of the medium which enables them to help in planning to use broadcasts effectively.
c. Co-operation with the education authorities is essential to facilitate the release of teachers to assist in making educational radio programmes. Good school broadcasts will depend on a teacher being released for full-time work to make a series of broadcasts, so that he and the producer, working as a team, can plan and create the programmes.

CONSIDER

Where does the programme producer take his guidelines from?

IN BRIEF

The use of the broadcast medium within education entails research and experiment, with knowledge and imagination, co-operation with teachers and administrators to minimise time-tabling difficulties, and co-operation with the educational authorities regarding the publication of support notes, students' guides etc.

- The relationship between educational expertise and broadcasting expertise is a fully professional one with mutual respect for skills and expert knowledge.
- The broadcasting authority must accept responsibility for informing education authorities about the potential of the broadcast medium, so that its use can be maximised.
- The producer must be on good professional terms with numerous resource teams and be continually feeding material to them.
- The education authority must take positive steps in encouraging the best use of the programmes.
- The end product of the whole educational broadcasting exercise is the production and presentation of material to interest, stimulate and inform. This demands informed, lively and imaginative communication at all levels.

UNIT TWO

THE COMMUNICATION PROCESS

As educational broadcasters our goal is to offer rich resources which will help teachers to teach effectively. To achieve this goal we must be able to understand the processes involved when people communicate with one another, either in a face to face situation or by using the techniques of mass communication. Unless we understand the communication process, our programmes, although technically and educationally excellent, will miss their mark.

WHAT IS COMMUNICATION?

Communication is the process of conveying information from one person to another. Communication can take place between two persons, a group of persons, or between one person and a mass audience, as in the case of broadcasting. But even in this case, the person at the microphone is really talking to *individuals* within the audience.

These individuals have their own needs, prejudices, attitudes etc., and are members of families and other groups which help to re-inforce these characteristics. It follows that we must always expect people to interpret our messages in terms of their own particular needs and backgrounds. If we fail to bear these things in mind our communications are likely to be misinterpreted and therefore unsuccessful.

THE THREE ELEMENTS OF COMMUNICATION

Element 1: Information

Information is "the stuff of communication". It is the material of the message that is being communicated. Information can be anything which we seek or find helpful in organizing our environment or world.

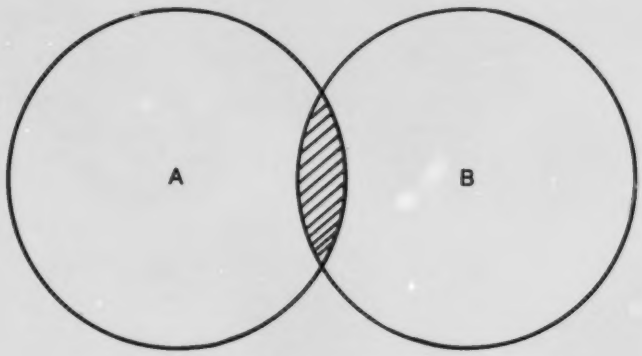
Man has the skill of being able to *receive information, process it, abstract the essentials, store it and apply it later* in many ways. It is this processing and modifying of information that is important. Whoever receives the information you send out will not passively accept everything you say. He will compare it with what he already knows and modify it to suit his needs. He will then store it, if it is seen as very important and useful to him, or reject it as irrelevant — in which case the communication has failed.

Element 2: The Communication Relationship

The communication relationship consists of two or more people who come together over a set of informational signs of mutual interest. These signs can be in the form of a written language, a spoken language, a look or a gesture.

The communication relationship between two people is, of course, more complicated than that between man and an inanimate object, like a map or traffic sign. When a traffic signal is green we may go. When it is not, we may not proceed. However, when we deal with men we must simply *infer* what is meant. We never know exactly what another human thinks or feels; we can merely interpret the signals from our own experiences, our life space of stored experiences .... So, we interpret his signals (words, inflections,

gestures, facial expression, body language) by our own frame of reference. To communicate effectively, the life experience of the people concerned must intersect.



In this diagram, A and B represent the life spaces of two different people. The overlapping area is the setting for the "communication" area between the two. We can only communicate in an area of common, shared experiences if we are to understand each other.

Element 3: The Act of Communication

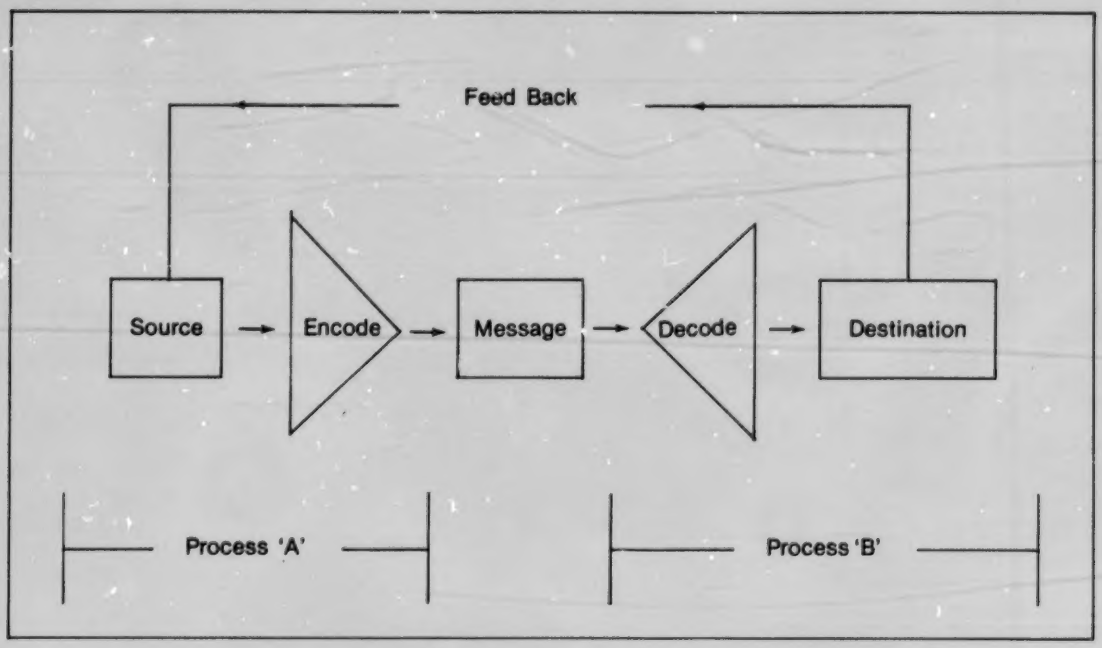
The act of communication is the actual giving and receiving of information. The act of communication occurs within the communication relationship. The set of informational signs used is part of the act of communication. Examples of informational signs are: sound, gestures, written words, pictures, facial expressions, spoken words etc.

The act of communication can be as simple as two people in conversation, or as apparently difficult — to Westerners — as reading a Chinese newspaper. To them, seeing someone make sense of — or receiving information from — a Chinese newspaper, seems hard to comprehend. But the point is that the Chinese characters represent a set of informational signs that are understood only by those in the communication relationship; i.e. they speak the same language and use the same method of writing.

If, and only if, the sender and receiver of a message understand the set of signs, will total communication take place. Language is simply another set of signs understood by some and not by others. For example, in order to drive safely in a foreign country we must learn to recognise a new set of road signs. The "stop" sign may have a different shape as well as different words. The one-way street sign may be quite different as well. As soon as we learn these signs, they become meaningful and important to us. At the point of *understanding* them they become "information" to us and we enter into a communication relationship based on these signs.

Thus, the act of communication consists of one participant putting out the original signs, whether they be in the form of pictures, diagrams, gestures, written or spoken words etc., and the second participant receiving and using these signs.

In order for the communication process to come about, an internal activity must take place in both sender and receiver of the message. The sender "encodes" his message in a particular language or set of signs with which the recipient is familiar, and he is thus able to understand or "decode" the message. But he "decodes" it according to his existing level of knowledge, his life-style and his socio-economic situation. The communication will be misinterpreted if the sender has failed to bear these influences in mind.



THE COMMUNICATION PROCESS

Process 'A'

The Source — is the person or organization sending the message containing the information; e.g. an educational broadcaster.

The Encoding — is the language or system of signs in which the message is couched; e.g. Bahasa Malaysia.

The Message — is the information that is actually sent via one channel or another; e.g. an educational radio programme on the life-styles of long-house dwellers in Sarawak.

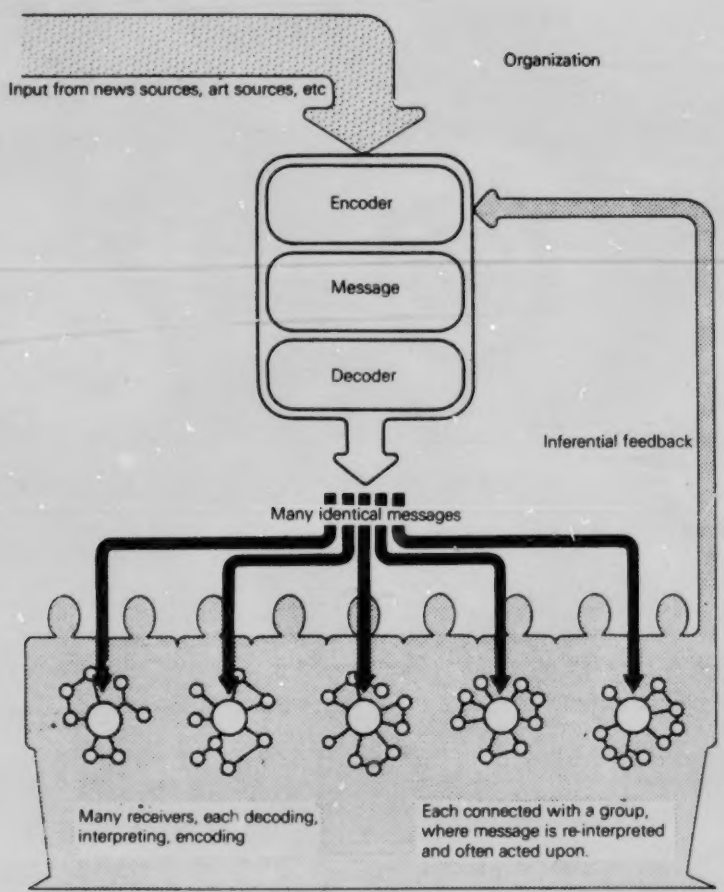
Process 'B'

The Decoder — the message is decoded in an individual way, within the receiver's specific frame of reference. In other words, the same message may be 'heard' or understood differently by each receiver, depending on his background, his attitude to the sender and to the message.

The Destination is the final, decoded message that has been processed and stored by the receiver.

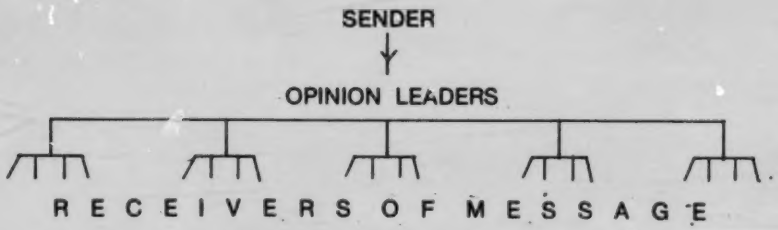
Feedback — is the return flow of information. This uses the same steps as the original communication but the receiver, who has received the decoded message, is now becoming the sender.

THE MASS COMMUNICATION PROCESS



Adapted from Schramm

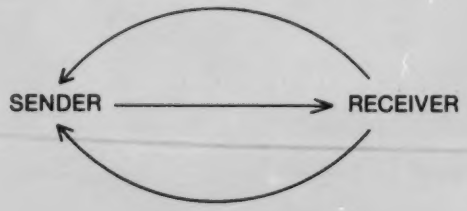
In the above diagram we can see that the "receivers" are indicated as members of sub-groups within the wider society. We must not regard our listeners as atomised individuals but remember that they belong to family groups, school groups etc., all of which influence the interpretation of our communications. These groups frequently have persons within them whose views are respected by other members and they act as "opinion leaders". In the formal education context, the teacher is usually the opinion leader, whereas in the case of non-formal education it may be a priest or a village elder. These "opinion leaders" tend to select and interpret communications and pass them on to the other members. There is thus a two-step flow of information.



THE TWO-STEP FLOW OF INFORMATION

THE IMPORTANCE OF THE FEEDBACK

Feedback is a most important aspect of communication. It flows from the receiver of the original message back to the sender of the message and may result in modification of the next message. Feedback may take the form of something as simple as a facial expression, a gesture, a nod, some type of actual verbal response, or letters to a radio or TV station. In the case of educational broadcasting it may involve meetings between producers, teacher and pupils, together with the use of questionnaires to ascertain the value of the broadcasts. Feedback is a powerful tool, for it enables two-way communication to take place. Where feedback does not exist or is delayed, there is doubt on the part of the communicator, and frustration, possibly coupled with hostility, on the part of the receiver. One of the drawbacks of mass communication is the difficulty in obtaining feedback. Yet, as educational broadcasters, we must devise some means of measuring the effectiveness of our programmes. This is dealt with in Unit 19.



THE INTERPRETATION OF A COMMUNICATION

The important thing for you as an educational broadcaster, to remember, is that *communication* doesn't occur automatically simply because the message has been broadcast.

The receiver may choose to listen, but he then decides whether or not the message is meaningful to him in his present situation. If it is, he then decides whether it is worth remembering, and then and only then, might it be remembered. But it may be remembered in a totally different form from that intended because it is *"decoded"* according to the life experiences and needs of the listener — which you had forgotten to take into account. Only if there is a need and if the message makes sense and relates to the life experience of the receiver will the message be stored for possible use.

So, don't be tricked or lulled into believing that your listeners hear, understand and remember all, or even half, of what you broadcast. To make it worth remembering you will need to employ many of the techniques suggested in this manual. You will need, for instance, to identify your target audience and research its background; to choose the right level of language to use, to make relevant and interesting programmes using various production techniques, to make use of your knowledge of the learning process to structure your programmes and to devise some method of obtaining feedback from your target audience. Only then will you be on the way to devising a successful educational communication.

UNIT THREE

THE CURRICULUM: ITS IMPORTANCE AS A FRAMEWORK FOR EDUCATIONAL BROADCASTING

THE CURRICULUM

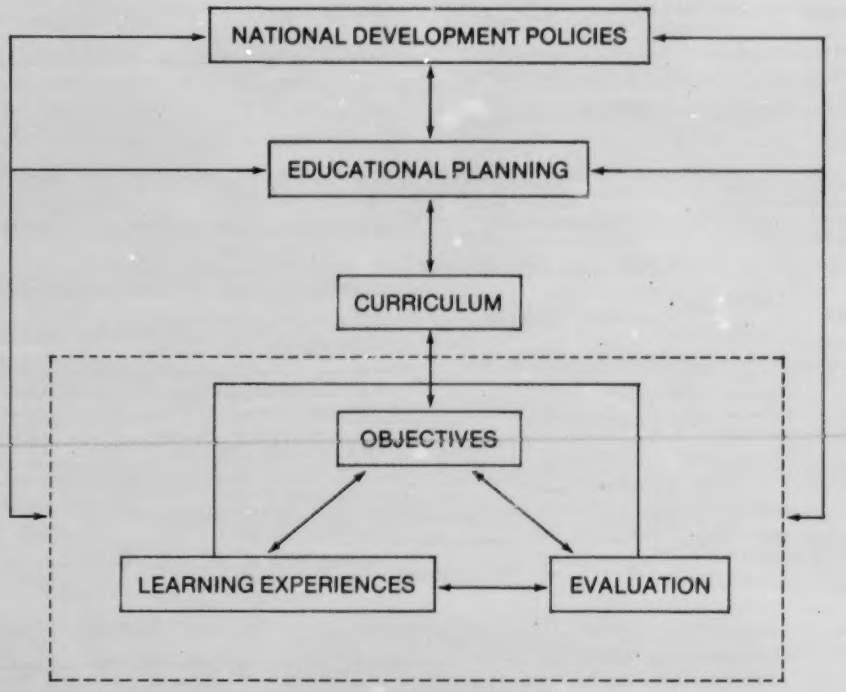
The curriculum designer will have to get his overall directions from national development policies from which filter down national educational goals. Curriculum design is a qualitative process involved in educational planning.

The curriculum consists of three main aspects:

a. Educational objectives
b. Learning experiences
c. Evaluation

In the design of a curriculum the inter-relationship between these aspects as well as between each of them and national development policies and national educational goals, is of paramount importance.

These relationships may be depicted as follows:



EDUCATIONAL BROADCASTING WITHIN THE FRAMEWORK OF CURRICULUM DEVELOPMENT

Educational broadcasting refers, in practice, to two separate but inter-dependent functions:

MATERIAL PRODUCTION
MATERIAL DISTRIBUTION

Its great attraction for educational planners lies in the comparatively low cost per viewer/listener of these combined processes, especially when there are a large number of classes to receive the broadcasts.

There are, however, serious disadvantages as far as teachers are concerned:

The broadcast must be used at the time it is transmitted (unless recording facilities exist).

Programmes are produced regularly to fill broadcasting schedules; the actual needs of teachers and students tend to be a secondary consideration.

Two VERY important tendencies are emerging which should significantly reduce these disadvantages:

a. The availability of relatively inexpensive and reliable equipment to record both sound and vision, allowing the broadcast material to be stored by the receiver until needed
and
b. The tendency of educational broadcasters to see a need to produce other material — print, pictures, filmstrips etc. to support radio and television broadcasts.

Thus, educational broadcasters are already demonstrating their ability to act as media resource production, and distribution agencies in support of curriculum development.

It follows that all productions of educational broadcasters must be carefully matched to the objectives of curriculum development since they are, in effect, contributing to the supply of learning experiences, and as such need to be evaluated with all other components of the curriculum.

Co-ordination is needed at all levels — planning, administration and production as part of the overall *strategy* for the implementation of educational innovation

This can be very difficult, particularly when educational broadcasting and curriculum development have grown independently. Experience suggests that the solution lies in creating both formal and non-formal relationships at many levels. Co-operation is essential.

Innovation is necessary not only in teaching materials but also in methodology. Apart from creating an awareness of the need for change through the members of the teaching profession, there is the consequent difficulty of persuading teachers to adopt changes in their own practices. In practise, the time taken for any appreciable adoption of innovative change within the formal educational system can often exceed a decade.

Broadcast media, indeed, can help to bring about change, but it must be seen as only one of several strategies which should be used. Its contribution to in-service teacher training, when carefully planned in association with a series of workshops, conferences, journal articles and even correspondence courses, can be very productive.

Too often, broadcast media production loses sight of the fact that it is a teacher who has the ultimate responsibility for guiding the formal educational development of a child. The teacher frequently needs resources to help him in this work. Broadcast media can be one such resource.

In such work producers and their advisers must study teaching activities and the findings of evaluation and feedback surveys.

Many things can and do go wrong in educational broadcasting. It is, after all, a relatively new technological development and we are still trying to find out how best to use it. It follows, that all of us who are involved need to be sensitive — observant and questioning — and constantly trying to find ways to make it a more efficient component of curriculum development. It is, thus, important that educational broadcasters have a clear understanding of:

PROBLEMS AND ISSUES OF CURRICULUM DEVELOPMENT

This can be viewed under the following sub-heads:

a. Problems concerned with *design*
b. Problems concerned with *implementation*
c. Problems concerned with *evaluation*

a. PROBLEMS OF DESIGN

(i) The need for the curriculum not to be too academically biased rendering it irrelevant to national needs and particularly to human resource development.
(ii) The need to translate national development goals and aims and the national ideology, into curriculum objectives and programmes.
(iii) The need to make the curriculum relevant to the development of employable skills and rural community development.

(i)
If education is to be made relevant to national goals, it is essential that the goals be specified clearly, so that they can be translated into educational aims and thereafter into instructional objectives. It is necessary for continuous interaction to take place between curriculum design teams and relevant people in other socio-economic sectors.

The role of education for national development in terms of:

rural development,
promoting the nation's well being,
increasing economic productivity,
cultural enrichment,

is basically concerned with the development of the individual pupil-to-be:
a productive worker,
a responsible social being,
a cultured person.

The problem of curriculum design is one of ensuring a balance of educational experiences among these three concerns.

(ii)
Lack of validation efforts can hamper the success of curriculum design.

Systematic tryouts, field tests and revisions should be part of a curriculum design.

CHECK
Do you think that curriculum testing is a process which is too long, tedious and even wasteful of time and money?

REMEMBER:

The possible waste of time and money that may be caused by failure to make the curriculum work productively, provides a sound case for field trials.

(iii)

The curriculum design team could become too ambitious and overlook the important constraints that will have to be faced during the implementation stage. Therefore, it is necessary to survey and identify all of the resources and low cost technologies which may possibly be available.

A survey of teacher resources, an assessment of the skills of existing teachers and the capacity of existing training institutions, and a survey of available supporting resources and low cost technologies will be extremely useful.

b. **PROBLEMS OF IMPLEMENTATION**

(i) **ORIENTATION OF TEACHERS**

An important factor for a successful programme of implementation is the acceptance of the curriculum by the teachers. They must accept the idea that curriculum innovation is necessary and inevitable.

This implies,

Willingness on the part of teachers to consider a revised curriculum and not reject it outright as being impracticable and unnecessary.

A conviction on the part of the teachers that they must grow in a variety of ways. They need to:

Learn new content
Acquire new skills
Execute new roles.

A major problem of curriculum implementation is the development of such an attitude in a significant number of teachers.

(ii) **ORIENTATION OF TEACHER EDUCATORS**

Teacher education must be responsive to curriculum changes. The curricula of teacher education institutions must be changed to facilitate the implementation of the new curriculum.

Teachers must be brought into contact with development personnel and encouraged in the national development effort, as part of their education.

Teachers must be prepared to take on new roles. They have to function as agents of change.

(iii) **PRODUCTION OF INSTRUCTIONAL MATERIALS**

Lack of suitability of instructional materials produced by curriculum workers.

This could happen;

if instructional materials for the same grade level are produced by different organizations which may not work in close collaboration

if teachers' guides are produced by one set of workers and the related text books by another set and not closely associated with each other

if curriculum workers do not have the opportunity to test some of their ideas in field conditions

if workers who have had no specialised training are asked to prepare quite sophisticated materials. Excellent teachers in the classroom may turn out to be very poor at preparing learning materials unless they have had some training in that field.

(iv) **REGIONAL IMBALANCE**

Urban-rural imbalance is prevalent in many countries.

Staffing in rural schools is a problem because the services of adequately trained teachers do not reach the rural areas. The educational media are expected to correct this imbalance in many instances.

Since the rural population is widely dispersed, enrolment per school is low. Hence the allocation of resources to rural schools is too meagre to make significant improvements.

These discrepancies could manifest themselves even within the urban areas.

c. **PROBLEMS OF EVALUATION**

It is often treated as a separate activity for curriculum planning.

Policy makers and curriculum developers interpreting the goals of education in different ways and the two groups using different criteria in evaluating educational programmes.

Teachers not being sufficiently skilfull either in designing and implementing evaluation techniques, or in collecting and using data obtained from evaluation procedures.

Neither the home nor the community being significantly involved as a participant in the evaluation exercise.

Why Evaluation?

For the learner to ascertain his achievement level.

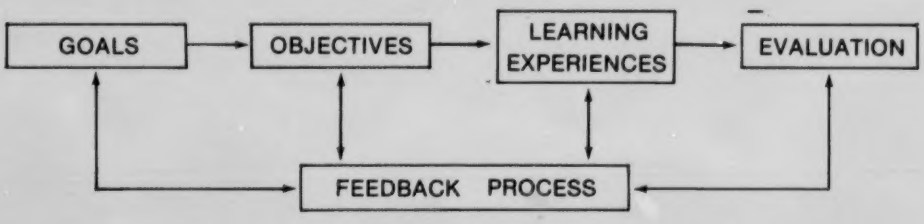
For the teacher to see how effective his teaching has been.

For administrators to monitor the achievement of educational goals.

For the curriculum designers to assess the efficacy of the curriculum plans.

EVALUATION MUST BE MADE AN INTEGRAL COMPONENT OF THE CURRICULUM

It must be considered as a process or processes which would make possible the continuing improvement of the preceding stages in the curriculum development sequences.



EVALUATION MUST BE TREATED AS A CO-OPERATIVE ACTIVITY

Responsibility for evaluation should be shared by one or more of the following groups, depending on the purpose for which the evaluation is undertaken:

learners
teachers
administrators
curriculum designers
members of the community

Formation of consultative committees is one way of carrying out evaluation as a co-operative activity. These committees should include administrators and supervisors and should be provided with opportunities to become conversant with the objectives and means of curriculum innovation.

UNIT FOUR

FORMAL EDUCATIONAL BROADCASTING

INTRODUCTION

Radio is a tool which can be used not only for *promoting* the discussion of educational problems among the general audience, but also in supporting teachers in their work. In many countries its use as a teaching aid has become an established part of the educational scene. There are two main forms of educational broadcasting — formal and non-formal.

Formal educational broadcasting is closely linked to the curriculum and syllabus. Its purpose is to provide support to the formal educational system by relaying information and ideas in a variety of forms, ranging from production of drama for the literature syllabus to programmes for the science syllabus. Formal educational broadcasting should be treated as a component of the syllabus dealing with a captive audience, whereas non-formal educational broadcasting is aimed at a non-captive "out-of-school" audience consisting mainly of adults and adolescents.

The distinguishing features of formal educational broadcasting are:

a. Each programme usually forms part of a series of carefully structured programmes intended to help to convey a body of knowledge about a specific subject.

b. The programmes form only one part of a "teaching package" which is offered to the classroom teacher as a teaching aid. Other parts of the package are teachers' notes suggesting how to prepare children for the programmes; telling them about programme content, and suggesting follow-up work. There may also be specially produced support material for teachers and/or pupils in the form of wall charts, diagrams, exercises etc.

c. The programmes and support materials attempt to supply the teacher with material in sound and visual form which is not otherwise readily available. They make no attempt to replace the teacher.

CONSIDER
How do formal and non-formal educational broadcasts differ?

THE ATTITUDE OF THE TEACHER

Educational producers need to remind themselves constantly that it is the teachers who make the decision to turn on the radio in the classroom. So the broadcaster must keep in mind:

(i) The curriculum and syllabus.

(ii) The teacher's and pupil's requirements.

(iii) The need for the preparation of appropriate, lively and interesting programmes and supplementary support materials.

(iv) Early publicity by means of which teachers are kept informed of broadcast schedules and programmes content.

PROGRAMME CONTENT

The situation regarding curricula varies from country to country so the producer needs to be fully aware of his own country's policies on the curriculum. For example, if the curriculum is supported by a rigid examination system, the broadcast programmes must be designed to help both teacher and pupils to achieve the goal of examination success. On the other hand, a more flexible system will perhaps allow the producer to concentrate his attention on programmes which can be selected by teachers who simply wish to enrich certain aspects of the course.

The broadcaster must also familiarize himself with the syllabus or course of study. He must take into account materials already used by the teacher and the students. These materials will consist of books and planned learning programmes which may include slides, posters, flash cards and other supplementary materials. It is important to bear in mind that the broadcast programmes should supplement and not duplicate the existing materials.

In some countries a standardized syllabus may not exist. However, certain subjects will always form a "core curriculum" for which educational broadcasting can act as a valuable teaching aid.

STYLE OF PROGRAMMES

The programmes used in formal educational broadcasting may act as a form of reinforcement to emphasise the main points which a teacher wishes to convey, to offer additional material and thus enrich a lesson, or to act as a stimulus or spring-broad for creative work and further activity on the part of the children. Inevitably, many programmes will contain elements of all three of these components and the teacher will decide, on consideration of the teachers' notes, how to make best use of the programmes.

At one time it was widely believed that radio could replace the teacher by adopting the teachers' role as a means of direct instruction. This technique can still be useful in helping to teach certain subjects such as music and movement, number etc., and in some countries it may be the only way of reaching children who have no access to schools. Nevertheless, it is a technique to be used with caution and it is most important that adequate support materials are also supplied and that radio tuition is supplemented by face-to-face tuition whenever possible.

PROBLEM AREAS

Producers must bear in mind some of the pitfalls which they may come across in the course of programme production. For instance, listening conditions in classrooms are often far from ideal and receivers are not usually good ones, so consideration has to be given to the level of music and sound effects. Very low-level sound effects and music may be lost to the listening audience in such situations and a producer, listening on hi-fi equipment in his studio, can easily forget the problems encountered by his classroom audience.

Over-exciting drama and high adventure can be frightening to very young children. The possible interpretation and subsequent conclusions drawn by children listening to dramatised programmes must be carefully considered before the final script is produced.

It is important for political questions to be treated impartially and for such programmes to offer balanced viewpoints. Children are easily persuaded to accept a particular point of view, but educational broadcasting should present all sides of a question and allow the children to make up their own minds.

Using misleading or wrong information in programmes is unforgivable and comes about as a result of poor researching or the use of unreliable sources. All information must come from reliable sources and must be verifiable. Above all things, we must remember that our so-called 'captive' audience is not really captive but possesses a built-in "switch-off mechanism" which operates most effectively if we fail to make programmes interesting and entertaining as well as educational.

CONSIDER
What other pitfalls can you think of?

PREPARING TO WRITE A SCRIPT

Attempting to script without a framework which selects information leading to the educational objectives, causes all kinds of production problems. The framework for the script may be worked out by both script writer and educational producer working together. In some cases one person will handle this job. Whichever way it is done, the *framework must be done before scripting begins* in order to produce a soundly structured educational programme.

Often the educational producer writes the script. If, however, a script writer is employed, the educational producer will need to prepare him. This means familiarising the script writer with the syllabus and materials to be used by teacher and students with the desired objectives. The script writer then has the necessary background knowledge enabling him to develop the appropriate script.

PRODUCTION TECHNIQUES

Before preparing the script, it is important to bear in mind the various techniques which can assist the producer to achieve his goal. These techniques include such things as cues for the audience to respond to and give them time to think; e.g. chimes, bells and electronic effects, silence and music. *Important points* can be underlined using the effects suggested for cueing. The use of a different voice is another device which can underline an important point. *Directions* (in direct teaching-programmes) must be clearly, concisely scripted and read. *Language* should be simple and direct and not above the student's level of vocabulary. Figures should be avoided if possible and relevant analogies used instead. e.g. *"as high as a coconut palm"*, not *"forty feet high"*.

Music is part of the radio producer's language. Just as the apt choice of language is essential for good radio, so too is the apt choice of music. With it, moods can be set and images called to mind. It can be used as a cue and to underline important points. If music is too loud it swamps the subject matter and "top-of-the-pop-chart music" is likely to distract the audience so that they will hear only the music and forget the content.

Sound effects should be *used sparingly*. They need to be accurate and of good quality so that no confusion occurs. The producer must keep in mind the age group and likely hearing experience of the target audience. When using sound effects it is important to remember that timing becomes critical.

An enquiry approach is usually preferable to an expository approach such as a talk. Thus, the

producer may use a mixture of dramatic inserts, voice pieces, interviews, music, sound effects etc., to arouse interest and curiosity and encourage children, under the teacher's guidance, to find out more about the subject. The programmes should encourage audience participation either during or after the broadcasts.

TESTING A PILOT PROGRAMME

Before transmission, a "pilot" programme must be made and tested on several groups of children and teachers typical of the target audience to ascertain whether or not the right format has been adopted, and the objectives realised. In the light of feedback thus obtained the programme must be re-made.

OBTAINING FEEDBACK

After transmission it is important to evaluate the success or otherwise of the programmes by the use of questionnaires, by discussions with advisers and teachers, and last but not least by talking to sample members of the target audience — the children who listened to the programmes.

UNIT FIVE

NON-FORMAL AND ADULT EDUCATION

INTRODUCTION

The widespread interest in non-formal education stems from the increasing awareness in recent years of the fact that education can no longer be viewed as a process which is either time-bound or place-bound. In other words, education is no longer equated with formal schooling. A more functional concept is now being adopted which equates education broadly with learning, regardless of where, when and how the learning occurs.

Thus, non-formal education may not only include the conventional subject matter taught in schools but also:

the acquisition of occupational or household skills

the development of aesthetic appreciation

the formation of attitudes, values and aspirations

the assimilation of pertinent knowledge and information of many sorts.

These subjects vary:

in the time, effort and maturity required to attain them

in their depth and complexity

in their degree of generality, specificity and transferability to new situations

in their inherent value and durability.

Their importance lies in their ability to enhance human capabilities and the *behaviour* of both individuals and communities. Education is not imparted only through schooling, but also through the various experiences of life.

CONTENT EXPANSION

What happened at the time of history when there were no schools? Learning still took place.

In the villages, the peasants learnt the art and skills of farming and they had a great deal of traditional wisdom about earth and sky and living things.

In the urban areas the boys were apprenticed to a master craftsman.

Girls learned home science and skills from involvement with a hand loom, kitchen or a garden.

So education is a life-long process which takes place from the earliest infancy, through adulthood, and taking many different forms. This learning process necessarily entails a number of methods. Learning methods can be *grouped* into three main areas:

a. In-formal Education

b. Formal Education

c. Non-formal Education

a. **In-formal Education**

In-formal education is what an individual learns throughout life, through daily experiences and interactions with his social and economic environment. He or she acquires ***attitudes, skills*** and ***knowledge*** from his or her environment, from family and neighbours, from work and play, from the market place, the library and the mass media. It is in this way that a child acquires a vocabulary before he starts schooling. When the daughter observes and helps her mother at work, she learns childcare, cooking and gardening. When the son observes his father at work, he picks up certain occupational skills. Young men and women learn by observing each other.

CHECK
Why is it called in-formal education?

It accounts for a very high proportion of all the knowledge that any person accumulates during a life-time.

b. **Formal Education**

Formal education refers to a highly institutionalised system;

It is hierarchically structured
It is chronologically graded, and
It extends from primary school up to university level.

c. **Non-Formal Education**

Non-formal education refers to the organized and semi-organized educational activities operating outside the regular structure and routine of the formal system.

Such activities cater for both young and old, providing them with selected types of learning experiences. Some non-formal programmes cater for the same learning needs as the schools and in effect are substitutes for formal schooling.

Example:

(i) *'Second Chance' programme in Thailand.*

(ii) *Radio-correspondence 'School Equivalency Programme' in Kenya.*

(iii) *Early school leavers programme in Sri Lanka.*

(iv) *The Satellite Instructional Television Programme in India.*

But non-formal education programmes are generally geared to serve the learning needs of those not catered for by the formal schools. These learning needs may relate:

To health, nutrition, family planning and other requisites for improving family life.

To developing good personal character and positive attitudes.

To increasing economic productivity, family incomes and employment opportunities.

To strengthening local institutions of self-help and self-government and increasing participation in them.

Most of the programmes are aimed at certain identifiable sub-groups in the local population such as:

small farmers, craftsmen and entrepreneurs

older girls and women

unemployed "out-of-school" youth

members and leaders of community organizations such as co-operatives, farmers' societies and local councils.

There are also multi-purpose programmes like the Sarvodaya Movement in Sri Lanka, which serves all sections of the community and covers a broad spectrum of learning needs.

CONSIDER
List the non-formal education programmes in your country and the people they cater for.

Both *non-formal* and *formal education* should be seen as clearly complementary and mutually re-inforcing partners striving to achieve the same goal of human fulfilment. They are both organized by societies to augment and improve upon the informal learning process.

For example, through schools and other agencies engaged in non-formal training, education can contribute significantly to rural development. There is evidence of a definite trend in many Asia-Pacific countries to see that the school curriculum allows freedom to work with the community outside the school in tasks of rural development such as growing more food, irrigation, communication, housing and adult literacy.

People engaged in non-formal and adult education have to realise that a large part of the work of promoting social change is the crucial one of educating rural people to:

Identify their most pressing problems
Actively participate in resolving them.

Another point that has to be remembered is the provision of opportunities for rural people to acquire certain skills. These skills should enhance the individual's capacity to function as a productive member of the society.

When discussing the role of non-formal or adult education in any development programme, there is a duality of objectives that has to be kept in mind,

Meeting the needs of the learner
Meeting the demands of national development.

It is important to refrain from the normal practice of identifying learning needs only as the learner sees them. What *is* important is to identify the actual learning needs, as seen by the community and the learner.

Once we know what the learning needs are it is necessary to formulate the learning experiences to suit those needs. This should be done only after identifying specific behavioural objectives for a given curriculum unit. After that, learning experiences should be planned with particular reference to content of knowledge, attitudes and skills in accordance with each behavioural objective. Ideally, the broadcasts should be supported by visual material which is available at minimum cost to members of the target audience.

(i) **Knowledge**

It is necessary to ascertain right at the outset what level of knowledge is required by the student before each unit is attempted.

This should be followed by finding out what knowledge, and how much of it, is required at the end of the learning of that unit.

The suitability of the instructional learning materials must be examined, and they have to be arranged in a proper sequence. If new materials are required, they have to be prepared, bearing in mind the beginning and end points of the knowledge required.

(ii) **Attitudes**

The same change of attitude may be required for more than one behavioural outcome within a curricular unit. Sometimes the work required to achieve the same attitude change may cover more than one curricular unit.

Once it is known what attitude it is desired to inculcate, it is necessary to illustrate as much as possible the actual differences in results due to wrong attitudes.

The effects of both the right and wrong attitudes must be considered, and some experiences must be planned, which will show up these differences.

It is important to remember that media messages need to be supported by other factors if peoples' attitudes are to be changed. The broadcaster can, of course, employ many of the techniques so widely used by the advertising companies, such as exposure to new information, repetition, using a prestigious person to present the programme, appealing to the desire to conform with attitudes held by people higher up the social scale, etc. But he must keep in mind the fact that *other influences besides the media play an important part in forming and in changing peoples' attitudes.* For example, people tend to belong to social groups which support their existing beliefs and attitudes. If they can, in some way, be encouraged to join other groups whose members hold different attitudes, then, over a long period of time, they may begin to adopt the attitudes held by members of the new group and relinquish their old attitudes. But, in the case of deep-seated attitudes, this is unlikely to happen without considerable mental conflict. The education producer must always remember the existence of these social pressures, etc., and regard the media as only one agent in the process of attitude change.

(iii) **Skills**

It is necessary to know what kind of skills are required at the beginning of learning the unit and what kind of skills are required at the end.

A series of exercises must be planned, through which a learner must pass in order to master the skills to the specified level.

In order to do this an actual try-out is necessary. It is important to know what materials and what sort of equipment is required. A guide book for the teacher or student showing each step of learning the skill, with illustrations as far as possible, has to be prepared.

It is important to see that the situations and learning experiences that are mapped out are graded according to complexity.

All three components of learning viz: knowledge, skills and attitudes may be contained in a series of learning situations which are sequentially arranged in order to lead the learner, step by step, towards a desired outcome.

Broadcasters must:

(i) Understand the potential in educational broadcasting for development programmes.

(ii) Effect the maximum utilization of its possibilities to reach their broadcasting targets.

Much of the knowledge, attitudes and skills required for rural transformation will be found outside the school. The broadcaster must reach them, harness them and develop them.

The media must be used effectively to send the message across to school and community trainers that a large part of the work of promoting social change is the crucial one of educating rural people — children, youth and adults to identify their problems and participate in solving them.

THE COMMUNICATION GAP

Rural development, through non-formal education programmes, has become the concern of various government, local government and voluntary agencies which have programmes to implement and expertise to offer. But, what is impeding progress is the communication gap between these agencies and the rural people who have a need for what is offered. It is this gap that has to be bridged. The value and importance of the media in this sphere cannot be over-estimated. Some of the agencies that could be dealt with in this regard are:

agricultural extension services

religious leaders and centres

co-operatives

village councils, district development councils

veterinary clinics

hospitals and vaccination clinics

parent-teachers assocations

youth clubs

women's organisations (family welfare, nurseries, kindergartens etc.)

institutes of nutrition

out-of-school youth organisations

village adoption societies of schools

art galleries, to develop cultural appreciation

public libraries, mobile libraries.

Non-formal education programmes or communications to support development, can help in improving the well-being of the local people by effecting a close liaison with various government, quasi-government and private organisations connected with rural development. The radio can assist in the dissemination of essential agricultural know-how, market reports and other important news to the primary producer. It can also help to influence farmers to adopt new techniques, and thereby improve production. Traditional barriers can be weakened by inviting the village leaders to participate in rural programmes where a forum can be provided for the exchange of views. Young farmers' clubs, youth societies and out-of-school youth programmes in schools are important areas to be considered when planning youth programmes, for the radio to harness the youth for development tasks.

In Brief

Radio is the cheapest and most immediate means of getting across vital information to the rural dweller. However, effective communication calls for a full understanding of both the production side and especially the receiving side of the broadcasting process. The programmes may be technically perfect, but if due consideration has not been given to the language, psychology, and socio-economic groupings of the target audience, then, whether the message has gone home or not will always be a matter of doubt.

Most of the programme formats used in broadcasting can be applied to the area of non-formal and adult education. However, it is important to remember that many adult learners have found formal schooling an unrewarding experience and it may be necessary to use the technique of "education by stealth" if they are not to be frightened away by the word "education". Thus programmes need not always be labelled "education programmes," but simply included in the general output, with mention being made of the fact that pamphlets etc. are available for anyone who found the subject interesting. The technique of using a structured discussion, involving experts on a given subject, can be particularly useful in such programmes.

UNIT SIX

PROGRAMME ORIGINATION IN FORMAL EDUCATION

In school's broadcasting, almost every programme produced is intended to be used in a classroom — either for the benefit of the pupils or sometimes as part of an in-service teacher training project. These programmes will only be used if teachers think that they will add something of real value to their teaching.

THE TEACHER HAS THE CHOICE OF TURNING THE RECEIVER ON OR OFF

Similar considerations apply to programmes intended for students at the tertiary level of education. It follows that every effort must be made to see that each programme 'meets the customers' requirements'.

It is generally recognised that the fundamental requirement is that programmes should be produced by an *educational broadcaster*. That is by a person who has a full professional understanding of both education and broadcasting.

However, the problem then arises of helping the educational broadcaster keep up-to-date with needs, attitudes, thinking and developments in both professional areas. For it is only in this way that his output will continue consistently, to meet the need of teachers and students. There are a number of strategies which can help build this *sensitivity* into an educational broadcasting service.

The educational broadcasting service should have four basic components. These are:

a. a system for producing materials

b. a system for distributing these materials by broadcast transmissions

c. a system to promote effective utilisation of the materials

d. a system to provide feedback/evaluation at various levels.

The notes in this unit deal solely with the first of these components — production matters.

The basic problem is one of relevance to classroom needs — which includes students in self-instructional situations.

WHERE ARE COMPETENT PRODUCERS TO BE FOUND?

An obvious starting point is a teacher of outstanding ability trained in broadcast media production techniques. As his (or her) experience in broadcasting grows, so a professional educational broadcaster comes into being.

CONSIDER
How do you recognise this 'outstanding ability' — what characteristics are important? Is it simply a question of long and successful experience in teaching a particular subject? How important is it "to use words with the skills of a poet"?

Unfortunately, experience shows that such educational broadcasters often think of themselves principally as producers and only secondly as teachers.

CONSIDER
What factors tend to encourage this attitude? Status? Salary?
Professional company and traditions?
Working conditions?

To keep programme content relevant to educational needs, *subject consultants* are sometimes recruited. Again an occasional tendency has been reported for their initial highly valuable contribution to diminish as they write more and more scripts and treatments. They 'dry up' and fresh ideas are less readily forthcoming. Perhaps they would not be human if it were otherwise.

At the stage when their vitality and imagination are beginning to wane, it helps if each subject consultant has a *circle of subject teachers* — outstanding, again, in the imaginative way they approach their work — who are *prepared to write outlines* or treatments for scripts, teachers notes etc.

CONSIDER
Outline the content of a short workshop for subject teachers, designed to give them a deeper knowledge of the educational broadcasting service programme production, and content of current series, and including activity to encourage script writing for future programmes

The best teachers are busy. For them to find extra time to write scripts will not be easy. However, it helps to be able to offer them financial remuneration for this extra work, in line with normal broadcasting practice.

Nevertheless, busy teachers often have problems in meeting programme deadlines. The more notice they can be given, the better, but if a regular ongoing production schedule is to be maintained it is desirable to have a large circle of such helpers and a stock of scripts to keep ahead of production deadlines.

Programme production is expensive — in terms of skilled manhours as well as materials and equipment. It is thus only sensible to *test prototype programmes* with a small but representative sample of the target audience before commitment to the production of a whole series. Similar testing should be undertaken with any marked change of format or presentation in the series.

CONSIDER
How can pilot programmes be simply yet effectively tested?
If there is an evaluation unit in the service, should it be invited to join the production team (Producer, Subject Consultant, Scriptwriting Teacher(s)?

One network can only broadcast one programme at a time. Yet at one point in time there may be thirty or so lessons going on in any one school. Even if there is a strict national control of the educational system which dictates which lessons will be taken by which class at any given time, (which there seldom is) there still remains the problems of which of those thirty lessons to help, and with which teaching points of which subjects.

CONSIDER
A series of educational broadcasts offers one programme per week in a subject where a class has six full teaching periods in that subject. If the broadcast programme lasts for 15 minutes against the class period of 45 minutes, work out the ratio between 'broadcast teaching' and 'live teaching'.

How are decisions made concerning choice of subject, level, style and purpose of programmes and best use of broadcast time?

One method often used is an *advisory committee.* Its task is generally *to review needs and available resources* and to advise the 'decision maker' on priorities in meeting needs and possible deployment of resources. The success of an Advisory Committee depends on the reliability of its sources of information, as well as the experience and influence of its members and the ability of the Chairman to implement its recommendations through managerial instructions.

CONSIDER
The Chairman of an Advisory Committee on educational broadcasting is a person of high authority in the Ministry of Education; what other bodies should be represented?
What is the best way of representing the 'needs' of teachers?
Who should the Secretary of such a committee be?

It is better to take note of all potential criticism before going to the trouble and expense of making programmes.

But whatever the advice, the decision on what to broadcast and what instructions to give the producer has to be taken by an individual. Who should that individual be? In what Ministry?

Is it a broadcasting decision? — or an educational decision? At what level should the decision be made?

The answer to this last series of questions varies with local circumstances and practice, but factors which should be considered are related to the characteristics of the broadcasting medium, as well as the overall responsibility of educationists. Different educational broadcasting services have often a wide range of aims and objectives.

Stated roles for an educational broadcasting service have included the production of:

a. direct teaching programmes

b. enrichment/supportive experiences

c. fringe educational benefits

d. programmes to introduce materials or new methodologies or teaching attitudes

or simply

e. stimulation of children's imagination and development of their creativity

as well as

f. the conducting of a vigorous programme of in-service teacher training.

g. etc. etc.

CONSIDER
What subjects lend themselves most naturally to production in:

a. educational radio ..... **language?**
..... **music?**
..... **literature?**

b. educational television ..... **art?**
..... **science?**
..... **mathematics?**

Do you agree?
What else?

Both education and broadcasting are regular everyday happenings. As with any routine activity its so easy to get into a habit — to keep doing the same thing day after day. It can happen as easily in educational broadcasting as elsewhere. Some permanent mechanism is needed to ensure that as external circumstances change, the role of educational broadcasting adapts to meet these changes. At the policy making level the Advisory Committee has this responsibility, but similar considerations need to be made at all levels — even then the *production team* must constantly ask itself the questions:

a. What are we doing?
b. Why are we doing it?
c. Are we doing it in the right way?
d. What evidence is there of success, and failure?

CONSIDER
What other ways are there, within an organisation, to carry out this internal self analysis?

In brief:

The term educational broadcasting can include a number of different styles of service. Each may serve a different need, or operate at a different level. But the objectives of each operation need to be clearly stated for the benefit of all who work within it.

Thus it is necessary at the planning stage to define carefully the precise objectives of the programmes. Audience reaction to these programmes needs to be kept under constant review. A permanent mechanism needs to be established to see that needs are carefully assessed and resources allocated to meet these needs, and that the *programmes* which result are, taking all circumstances into account, the best value for money that can be devised to meet these needs.

UNIT SEVEN

THE ROLE OF THE EDUCATION PRODUCER

INTRODUCTION

Like any other media producer, the educational producer is a manager of people and of resources. He must work within the financial and other limitations of the broadcasting authority and he must work closely with educational advisers, teachers, children and others in the field of education. He will rarely be able to issue commands to such people, even if it were desirable to do so, and therefore he must learn to obtain their help and co-operation by other means.

CONTENT EXPANSION

The producer should adopt the role of a democratic leader rather than that of an autocrat. Research into management techniques has indicated that a democratic style of management, in which participatory leadership is practised, tends to be more conducive to group harmony and the achievement of goals than is the old-fashioned style of autocratic leadership where instructions are given without consultation and without giving reasons. An educational producer who practises participatory leadership will plan an active consultancy and advisory role as a member of the work-group. He will encourage other members of the group to assist him in making final decisions on such things as programme objectives, the target audience, content, strategy, audience participation, support materials, evaluation etc.

After broad decisions have been taken, the producer should ensure that each member of the work-group has a clearly defined objective which is logically related to the overall objective. Ideally, the work of each person should be confined to a single function; e.g. scriptwriting, although such a division of labour is unlikely to be realised in small educational broadcasting departments. The producer must, of course, co-ordinate all efforts towards the common goal of programme production and, in the last analysis, his decisions must be final. Above all, the producer has to be a man of ideas. He should be in touch with educational establishments and with all the latest educational developments so that he can originate creative, relevant, programme ideas for discussion with education specialists. He must also be receptive to ideas from such specialists and be tactful in pointing out the difficulty of reconciling the desirable with the possible. He must, of course, be thoroughly conversant with learning theory as applied to educational broadcasting, with production techniques, and with studio equipment.

MANAGEMENT OF RESOURCES

The educational producer is frequently responsible for obtaining authorisation for finance, as well as booking technical facilities and ensuring the availability of necessary technical staff. If seconded teachers form part of the human resources at his disposal, the producer may also have a training role to play. His is also the responsibility of ensuring that all the contributary elements within the programme are ready and available at the time of recording.

PUBLICITY

Another aspect of the education producer's work is that of devising — in co-operation with utilisation specialists and the programme controller — master timetables, information sheets, support materials etc., and ensuring that they reach educational establishments well ahead of the date of transmission, so that teachers can make the best use of the programmes. Nearer the date of transmission, short "trailers" may be produced and broadcast to remind teachers of the forthcoming programmes.

PROGRAMME PRODUCTION

When planning an educational programme or series of programmes, careful thought must be given to the target audience, the aims and objectives, the programme content, the strategy to be employed, the method of presentation, the expected level of audience participation, the preparation of support materials, and the techniques of evaluation to be used.

a. The Target Audience

It is important for the education producer to have as much information as possible about his target audience. He needs to know such things as physical characteristics (age, sex etc.); psychological characteristics (beliefs, prejudices, interests etc.); educational characteristics (level of existing knowledge or skills, learning style, language difficulties etc.) and socio-economic characteristics standard of living, occupation — or father's occupation — family background etc.). It is unlikely that the education producer will be able to obtain *all* the background information needed about his target audience. However, once he has gathered as much information as possible, he must attempt to assess their requirements, their attitudes towards the subject and to the programme source, their existing communication skills and practices, their literacy level, their interests, and their aspirations.

b. Objectives

Working in conjunction with education specialists, the producer must define the objectives of the programme(s). Objectives provide a basis for final evaluation because they enable valid tests to be devised, establish goals for students and teachers, facilitate the selection of appropriate subject matter, and help the producer to decide on the best method of presentation. The three "domains" of objectives are sometimes called the cognitive domain (the "knowledge" level); the affective domain (the "attitude" level); and the psycho-motor domain (the "practice" or "skill" level). The producer must be sure of what he wants his audience to learn or what behavioural change he wishes to bring about. He should also be careful to limit himself to one or two objectives and not attempt to overcrowd a programme.

c. Programme Content

The content outline should include all the important information necessary to realise the objectives. The specific concepts and facts listed in the objectives must be identified and included. They should then be arranged in the best order of learning, with broad concepts, or whole topics, presented before going into the detailed parts. Progression should then be from simple to complex concepts. Repetition is important and the main points ought to be summarised at the end of the programme.

d. Methods of Presentation

If the education producer is to retain the interest and attention of his target audience he must produce programmes which are interesting and entertaining as well as being educational. This means that the expository approach, using a straight talk or lecture, is rarely used in educational broadcasting except, perhaps, in programmes for minority adult audiences. Instead, the producer devises a

programme format which arouses interest and curiousity by using such techniques as drama, music, sound-effects, "actuality" interviews, voice-pieces etc. This brings variety into a programme and helps to retain audience interest whilst conveying the educational message. Programmes for very young children should rarely be more than ten minutes long and ought to contain even more variety than those programmes designed for older children or adults. Programmes for the latter might lend themselves, for instance, to a documentary or magazine type of approach. Before actual production takes place a "pilot" programme should be made and tested on a representative sample of the target audience. In the light of their response, there may be a revision of programme format before final production begins.

e. **Support Materials**

The education producer must oversee the production of such things as teachers' notes etc. which support his programmes. These may be written by education specialists in conjunction with programme staff. They should include information about the programme content and method of presentation, programme objectives, the target audience, explanations of any technical terms used, the best way of utilising the programme, and any preparatory work required. The notes should also contain suggestions for follow-up work, together with a list of available reference books.

Supplementary materials in the shape of wall charts, work cards, slides etc. may also need to be produced to accompany certain series of programmes.

f. **Audience Participation**

Audience involvement helps in the learning process, so, wherever possible, the education producer should build into his programmes questions which require audience response to the teacher at the end of the programmes. For example, he may ask for decisions on problem activities discussed in the programmes, or he may produce an open-ended programme which leaves students with the question — "what do *you* think?". The teacher can then use the programme as a starting point for discussion. In the teachers' notes the producer will suggest follow-up activities and possible field-visits, where appropriate.

g. **Evaluation**

This is a most important part of the communication process since it aims to measure changes in the knowledge, attitude or preferences of the target audience as a result of the communication. The educational producer may assist in the designing of student and/or teacher questionnaires but he will certainly maintain contact with education officers, students, teachers etc. Only by obtaining such feedback will he know whether his programmes achieved their objectives and, if not, what went wrong.

UNIT EIGHT

THE LEARNING PROCESS AND ITS APPLICATION TO BROADCASTING

INTRODUCTION

A simple definition of the term "learning" is the act or process of acquiring knowledge. There are various ways of learning, and one with which we are all familiar through our experience of life is learning through trial and error. Indeed we try all sorts of ways of acquiring knowledge or skills, discarding the unsuccessful ways and finally arriving "by trial and error" at the best way. But this is a slow, "hit-or-miss' process and most learning, as we know it today, takes place as a result of planned instruction.

Whatever learning techniques are adopted, if the learning experience is to be successful, the following principles are rudimentary:

a. preparedness
b. satisfaction
c. association
d. activity
e. "first and last"

Let us consider these principles in some detail.

a. **Preparedness**

The prospective learner must have a real desire to learn, i.e. he must be sufficiently motivated and he must be physically and emotionally prepared to take part in the learning process. All barriers to learning such as noise, distractions, discomfort etc. must be removed or minimised by providing comfortable, adequate facilities. It is essential that a good rapport be developed between teacher and learner in order to encourage the latter to question, discuss, and try out what he has been taught. From the outset it is important for the learner to know what level of knowledge or skill he can expect to achieve at the end of the learning process. And, of course he must always possess full details about the timing and location of his course of instruction.

b. **Satisfaction**

This is an incentive to encourage the learner to want more learning. There are certain factors which, when applied to the learning process, are likely to lead to a sense of satisfaction in the learner. Thus, *the total learning experience should provide a benefit, tangible to the learner, and steps in the learning experience should be rewarding because a sense of accomplishment will lead to self-satisfaction.* Constant encouragement should be given, and learning experiences should be designed so that they are not only challenging but also eliminate the chance of error. There should be constant, genuine and positive feedback and praise should be given when due.

c. **Association**

One learns best when one's new learning experiences are related to what one already knows from past experience. Therefore all new learning must start from a commonly known concept which the learner comprehends, and it must show how prior knowledge and skills fit with what is contained in the new material to be learned.

d. **Activity**

An experience always involves a physical or mental action. Therefore activity-orientated learning experiences should take the learner in the direction of the objective of the learning unit. Activity is essential to highly satisfying learning experiences and thus almost all education programmes should suggest some form of activity. It is probably true to say that appropriate activity almost guarantees learning.

e. **"First-and-Last"**

This "first-and-last" rule is the basic ingredient of any learning experience. Thus, almost always when presenting a unit of instruction it is important to present, first of all, an outline of what is to come. Plenty of activity must be built into the main portion of any lesson and there should be a summary of the key points at the end of the lesson. But it is the *"first"* and *"last"* parts which tend to be remembered most readily.

APPLICATION TO BROADCASTING

These principles of learning have evolved from various learning theories and it is important for the educational broadcaster to bear them in mind. For example, if we consider preparation, it is vital that broadcast schedules and teacher's notes reach the teacher well ahead of the date of transmission so that teachers have time to prepare their pupils for the broadcast. A well-written script and a friendly presenter can help to develop rapport between broadcaster and pupil. And a good producer will make sure that his programmes are technically faultless so that children have no difficulty in listening, even in a classroom with poor acoustics.

CONSIDER
How can an educational broadcaster make use of the other four points of the learning process?

Even though the educational broadcaster may not be able to build into his programme *all* the factors which facilitate learning, he can suggest in the teachers' notes various ways in which the teacher can use the programmes, taking these factors into consideration. He can include in the programmes cues to highlight important points, provide repetition, move from simple to complex concepts etc. A co-operative effort on the part of broadcaster and teacher is indispensable to effective educational broadcasting.

Some Useful Hints

In writing a script:

Consider whether you can help understanding or maintain interest by including a *demonstration* — representing how it sounds? What it does? How it works?

When a particularly important piece of information is to be presented, highlight it with music, a silence, rhymes, verbal rhythms or alliteration.

Sequence the presentation of information so that knowledge is built up, stage by stage, from what the listener may be expected to know already to what you hope he will understand after the programmes. Present your arguments so that they form a *logical chain*.

Repetition can help to reinforce learning: With young children it can help to build key information into simple rhymes or songs.

In writing teachers' notes/pupils' notes

Many of the above techniques will apply, but you are also able to use a whole range of *visual cues* to emphasise important passages — to make them stand out.

UNIT NINE

THE USE OF OBJECTIVES IN EDUCATIONAL BROADCASTING

INTRODUCTION

The educational producer does not work in isolation rather, he produces programmes as one member of the educational mass media team. He plans programmes that will meet the criteria identified by the government, by the Ministry or by the broadcasting organization. If an educational programme is created in a vacuum, without the intended link to an existing text, or scheme, there is little likelihood that the programmes will be meaningful or well-utilised. With good planning, good programmes will be produced, and in turn utilisation will be high.

The producer must decide, in conjunction with education specialists on the changes in knowledge, attitude or performance which the programme(s) will help to bring about in the audience.

CONTENT EXPANSION

In educational jargon, we have a name for something we want people to do, or learn; we call it an *objective.*

An objective identifies clearly and simply what we expect to achieve *or* where we hope to be at the end of an activity

We can have educational objectives, we can have national development objectives, we can have management objectives as well as broadcast objectives. It all depends on the focus of the activity to be undertaken.

In most activities the critical step is identifying the real objective(s). As educational radio producers we may be given programme objectives by the subject specialists, by the curriculum designers, by the broadcast management or by the production team. In every case it is essential to look at these objectives and determine whether they are realistic for the medium, whether they are suitable within that situation and whether they are attainable in the programme, or series, to be produced.

One common problem with objectives is that they are often written in too global and grandiose terms, making them impossible to achieve in a single task or project. A second common problem is that they can often be too simple, to truly cover an issue comprehensively.

GOALS VS OBJECTIVES: WHAT IS THE DIFFERENCE?

A goal is usually not exactly inter-changeable with an objective. There may be a number of objectives to meet one goal, as in the following example. In other words, goals are more general than objectives.

Example:

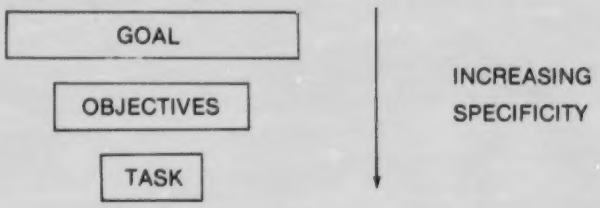
Goal: The student will learn Asian history.

Objective 1: The student will be able to trace the migration of the Asian tribes through the 12th — 16th centuries.

Objective 2: The student will be able to discuss the causes and results of the 12 major Asian wars between the 16th — 20th centuries.

Objective 3: The student will be able to correlate the establishment of the major eastern religions with the development of political systems of Asia.

In the above examples we moved from the general goal to more specific objectives. From there we can move on to break down the objectives into even more exact tasks. As we move from goals to objectives to tasks we become more specific, identifying more clearly what's to be done.



Objectives should indicate specifically what is to be taught. It is not sufficient to say merely that "the student will learn the history of Asia". That is too broad a statement. How will we know when "the history" has been learned? What is history?

Be specific. In the example above the teacher or producer must analyse the statement to identify what are the specific points about Asian history that should be learned before the student has mastered Asian history. In ordering the objectives, you are *ordering the learning into steps and stages.* This ordering allows for a logical movement on the part of the student and then (hopefully) logical understanding, in which the learning builds easily from simple to complex, and from point onto point.

HOW TO WRITE OBJECTIVES

A good objective should identify 5 important characteristics or components. They are:

a. Who (The Subject)

b. Does What (The Action)

c. To What (The Content of the Action)

d. Under What Conditions (The Condition)

e. How Well (The Criterion)

What does this mean?

a. *First:* it identifies the target audience. This means you must focus on your listener, not on yourself or on vague programme goals. You broadcast for the benefit of the listeners, to help bring about changes in them. These may be behavioural changes or changes in their level of knowledge.

b. *Second:* it identifies *explicit observable behaviour.* To do this you must identify a concrete, observable action, which you wish to bring about, like the increased use of fertilizers or attendance at a meeting. In writing objectives, choose your verbs carefully. Use words such as:

to use	to list
to write	to discuss
to attend	to build

Stay away from vague terms or actions that may be difficult to judge, such as:

to know	to want
to understand	to appreciate

c. *Third:* it identifies the content of the desired action. This means it identifies what it is that must be done. If you want to increase attendance at a meeting, be sure you say "at a meeting". Write the objective so that another person understands it as well as you do.

d. *Fourth:* it identifies the conditions. This means identify under what circumstances something will happen: where and when? E.g., to increase the attendance **at the monthly adult education meeting.** In this case the underlined part of the objective identifies the conditions or situation. It answers "where".

e. *Fifth:* it identifies the criterion for success. If, in the case of the use of fertilizers, we wanted the usage to increase by 5%, 5% is the criterion. It tells us *how well* the listener must do something if our objective is to be achieved.

APPLICATION

How to Use Objectives in Educational Broadcasting

Educational broadcasters should use objectives as the first step in planning their broadcasts. The objectives contain the key elements to be emphasised and taught, and represent the information to be stressed and presented clearly within the programme.

In the programme development stage, objectives are useful for providing the basic sequence. The content will flow according to the objectives if the objectives are ordered correctly, and from simple to more difficult concepts.

Objectives can also be provided for the student, either within the programme or in a student handout accompanying the programme. Their value here is similar to the value of notes for the teacher. They highlight the important points to be learned. The objectives of each lesson can be identified for the teacher (and ultimately for the student) in the teacher's notes. Supplying them will provide the teacher with information on the key points of the lesson so that in effect you the producer are enabling — the teacher to be part of *your* team. Your programme will be better understood and better utilised if and when the teacher is made part of your team. The teacher becomes a member of your team by highlighting the key points (the objectives) on the board and/or expanding on these issues after the programme has been heard.

Remember:

(i) Effective programme production is begun by planning.

(ii) The key question to ask at the planning stage is:
"Where do I want to go?"

(iii) A good objective is stated very clearly and specifically.

(iv) Objectives are ordered step-wise from easy to difficult.

(v) Goals are less specific, more general, than objectives.

(vi) Well-stated objectives contain 5 components. The components identify:

a. Who

b. Does What

c. To What

d. Under What Conditions

e. How Well

(vii) Objectives can be used in broadcasting for:

1. Programme Production

2. Identification of Teaching Emphasis

3. Ease of Learning by the Student

and

4. Ease of Teaching by the Teacher.

EXERCISES **PRACTICE AT WRITING AND RECOGNISING OBJECTIVES**

Exercise 1: Identify the 5 components (parts) of this objective.

"80% of the kampong children will be able to read the Literacy Primer by the age of 8."

The Components:

1. Who is involved?
2. What is the behaviour?
3. What is the content of the action?
4. Under what conditions will this occur?
5. How successful?

Exercise 2: Write 2 objectives that will meet this goal.

Goal: The Student will learn to speak Bahasa Malaysia.

Objective 1:

Objective 2:

Exercise 3: Write 1 objective for a programme on fishing.

Objective 1:

UNIT TEN

THE SYSTEMATIC PLANNING OF EDUCATIONAL RADIO PROGRAMMES

INTRODUCTION

Planning is one of the most important parts in the production of any programme. (Here the word production is used in its broader sense). Needless to say, without good planning, there is small chances of a good programme. It is especially important to have good planning for educational programmes based on clearly stated objectives.

The broad production cycle includes planning, design, studio production and later evaluation. Planning comes first of all. An idea may, for example, reach the planning stage after a long period of fermentation in the producer's mind. A thousand plans about a single theme!

CONTENT EXPANSION

Consider, for instance, a simple theme such as "a dog". Programmes can be made on the relations between human beings and dogs, the history of dogs as man's friends, the functions of dogs, the different attitudes to dogs in different cultures, kinds of dogs and their breeding, some famous anecdotes on dogs, dog in relation to famous historical persons, the knowledge level of dogs, or on famous experiments like Pavlov's on conditioned reflexes in dogs ..... You will be able to add many more ideas in planning one simple programme on such a theme.

As a producer, you must select the plan most suitable to your theme and its objectives. Sometimes it will be very hard to decide which one to choose, for producers need experience to help them make decisions and to move into action.

EDUCATIONAL PROGRAMMES SHOULD BE INTERESTING TO THE TARGET AUDIENCE

Educational programmes, especially should aim to be interesting to pupils or students. Of course the "interest" factor will be different according to age, cultural background and their area (country, environment etc.).

WHAT MAKES AN AUDIENCE INTERESTED IN A PROGRAMME?

Sometimes you hear people say that such and such a programme was not interesting, or that a programme was very interesting. If you analyse these programmes and compare them with people's comments you will find that every programme listeners find "interesting" is one in which some of the following elements are to be found:

a. The programme has something which relates it to the target audience in some way so that they feel they are *involved*. It contains something, for example, affecting the lives of the listeners. It may have to do with their livelihood, their environment, or other human activities. Perhaps it aroused some emotion. People are interesting, but facts and figures alone are dull.

b. Perhaps there was a degree of conflict in the programme. The conflict may have been between man and nature, between people, sometimes between different ideas. Or there might be a controversy, a conflict, a clash of ideas, or even a challenging question. Conflict in a programme will frequently stimulate interest in the audience.

c. The programme will have been easy to understand. An experienced producer adapts to the level of understanding of the target audience. Complexity always leads to confusion, not interest.

A SYSTEMATIC PRODUCTION PLANNING METHOD

There are many formats for programmes, and the most important of these are considered in greater detail in the specialised units of this manual. However, from a planning aspect there are certain considerations which apply to all and these are now illustrated by means of an example of a Feature Programme:

BEFORE GOING OUT ON THE FIELD WORK

Research and Collect the Subject Materials

Collect an amount of information adequate for the programme you have in mind.

There are many resources you can use. For instance, libraries will offer books on the subject, and often articles extracted from newspapers and magazines. Specialists on the subject can often provide unique information. Other personal contacts may lead to a chance to listen to other interesting persons who are familiar with the subject and can offer a further depth of interest.

How to Make a Draft Programme Plan

This planning may consist of a clear objective or a detailed programme outline, anticipating the sequences of the final product and giving all this information to everyone involved.

Without a clear plan being developed before going out to do field work or recording, time, money and energy will be wasted. Someone might object that without going to the place, "you cannot make a plan", but this is not really correct. Obviously original plans may, and often are, changed considerably as production progresses.

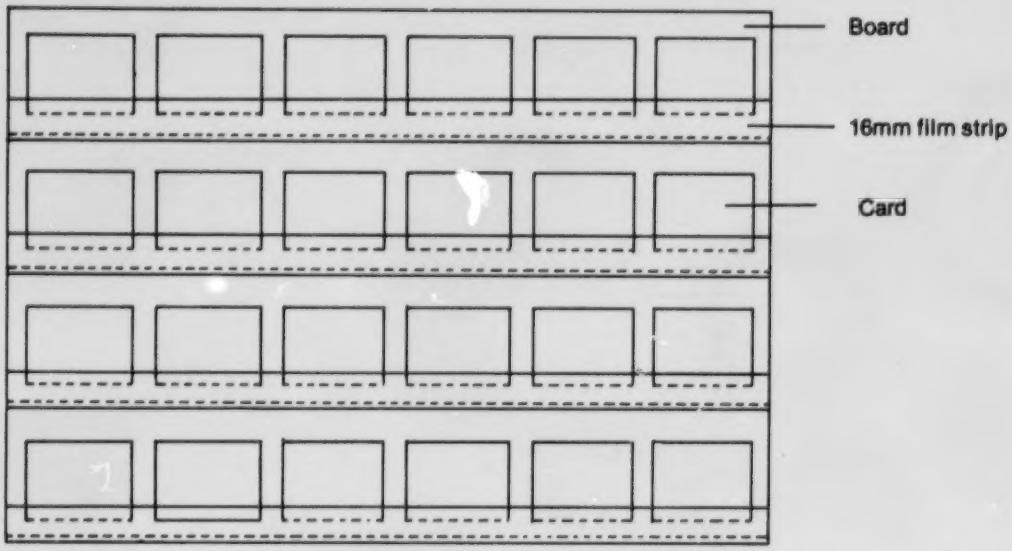
There is one particular method which mass media producers have found useful in planning every kind of programme.

A Card System

This method helps when you want to think clearly what the factors or items in your programme will be. First write on separate cards every item that you consider important or necessary. These cards should

preferably be hard and lined. Then write down details of the books or the magazines from which you have extracted it. (It may waste a great deal of time to find this information again if you have not written down these data on your cards.) Every item should be about the same length. Next, it is useful to prepare a large sheet of stout cardboard with pieces of film strip stapled to it.

Example of the board film-strips and cards.



When planning a programme, arrange these cards according to the flow of the programme in your mind as you slot them into place on the board. *Flow is one of the very important factors in planning a good programme.* Avoid zig-zagging in your treatment of the theme.

It may help to write a synopsis of the items you put on these cards and then consider the order of the items very carefully. Do not be afraid to ask your friends who are producers, or other persons who have knowledge of the theme, to join in discussing the order of these items. Such discussions are very useful at this stage of planning and the ideas and experience of a number of people can be of great help.

It is a useful guide to keep the comments of experts to no more than one third of the whole programme; if they are too long the programme will be boring. Similar considerations apply to other elements within a programme — variety is important, but so is balance in making a programme interesting.

Limit talk-sections to no more than two minutes at a time, and preferably to less than one minute and a half. The same consideration applies to most of the other elements within a programme. Even when you think something is very interesting, you should not use too much of it at one time. Children and students are easily bored, and some fresh device is needed to attract their attention every two minutes.

Some Examples of Cards

Suppose you are planning a programme on prawn culture.

Card 1:

Pollution of the Sea (1)

Reason (Comment)

.....

.....

.....

The Source: "The Sea", page 123

50 — 80 words per card

Card 2:

Pollution of the Sea (2)

Results: Decreasing of the amount of fish and prawn

Fisherman Talking

.....

Source: "Fishery", page 234

Card 3:

Necessity for Cultivation

Comment

.....

.....

Source: Interview with Director: Tape No.

Card 4:

Cultivation (1)

Methods (History)

Specialist Talking

.....

Source: Extracts from "Pollution"

Card 5:

Cultivation (2)

Methods

Examples of Prawn Culture

Comment by a Specialist

..... and so on to the end.

WHEN YOU ARE IN THE FIELD

Do not forget to take a handy notebook when you go out on field work. Choose a spiral bound one that you can keep in your jacket pocket, then write only on one side of each page. If you can find one, it helps to buy a field-notebook with gum or paste on the back of each page.

In the field, you don't necessarily have to stick to the plan you have made before coming out. There will always be great gaps between the plan you have made and the reality you find there, and often you will have to change or amend the plan to adjust with reality.

As producers you must be flexible.

You also have to be sensitive to every cultural phenomenon when you are in the field. You have to make your brain work quickly and be alert to everything relating to the plan of the programme. You must take notes of what you see and hear. And when you are interviewing, you should note down breifly what the interviewee is saying. Why? Simply so that you can find easily what further question you should ask. It will always happen that you will regret that you have not asked about some very important things after coming back from the field.

Do not write down everything the interviewee says. Important words or key words with some comments will be enough to guide you.

AFTER COMING BACK FROM THE FIELD

Now you have collected every item of material necessary for the production of your programme. You are at the stage of thinking about the design of the programme. Begin by making sure what kind of materials you have, looking at the notes you have taken on the field trip. Then follow the same procedure as you did before going out into the field, and amend your first plan.

Cut out every item from the notebook with scissors and paste each on a card. Don't forget to number the items! (Now you see why it helps to choose a notebook with paste on the back of its pages!)

Then think again of the flow or sequence of the programme: the order in which every component appears. This is the most important and decisive stage before the studio production. Time spent on thinking about the *flow* or *sequence* is time well spent.

Without a natural flow, the audience will not be able to follow the programme easily.

Write these ideas down as a "flow-sheet"

After that you can begin editing tapes and writing the scripts. Work will now go quite easily and you will save much time.

UNIT ELEVEN

WRITING FOR RADIO

INTRODUCTION

The important thing is to know what you are going to say, why you are going to say it, who you are talking to, how long it is to run and why it is better in script form.

CONTENT AND SHAPE

a. Research and collect your factual material.

b. List the proper order in headline form, following the demands of logic, time and *listenable* balance.

c. Clarify particularly beginning and end — introduction and summary.

SCRIPTS BY EDUCATIONAL SPECIALISTS

Is the language used suitable for the age of the target audience? Is the subject matter interesting and relevant? Has the script a *logical* sequence of *small* steps leading from simple to complex concepts? Be prepared to make tactful, clear alterations, perhaps with the assistance of the writer. Alternatively, suggest a re-write based on a constructive comment. 'Experts' in a particular field often assume basic knowledge on the part of the listener, and try to cram in more facts than can be readily absorbed. Make sure that important points are highlighted and repeated.

Writing for radio is a specific skill and many factors have to be kept consciously in mind during the scripting process. The vital point is that radio is heard — the script writer writes for the ear. The spoken word and the written word differ greatly and this point must be constantly borne in mind. In speech, language is simpler, shorter sentences are used, inflection, tone and pace become as important as words.

The cardinal rule is:

WRITE for the EAR not the EYE

WRITE for TALKING — Not for READING

There are four key points to remember about an oral programme or announcement:

- It is *heard once* therefore it is simple and must be understood first time.
- It is *sound* only therefore all MEANING must come through the words and the voice, as though one is speaking to a blind man.

It is *spoken* therefore it is not written literature. It is not perfect, it is idiomatic. It is TALK.

It is *person to person* therefore it is informal. It is intimate. It is not great oratory. It is YOU AND ME.

CONTENT EXPANSION

Think it, say it, then write it. In this way avoid written constructions. And every language does have them. For instance, in speech we tend to run words together and a script should be written in such a way as to reflect this tendency.

SO "We are not certain that you are telling ..."
BECOMES "We're not certain ..."
OR "We aren't certain you're telling ..."

Participles are rarely used in speech; perfect grammar is for the written word.

SO "Not having been there before, I didn't stay."
BECOMES "I hadn't been there before, so I ..."

A lot of words are literary or written words ... like "utilise", "inform" etc. But in speech — and in scripts — we replace them with simpler words like "use" or "tell".

SO "The game commences at 3.00 p.m. and concludes at ..."
BECOMES "The game starts at 3 o'clock and ends at ..."

Find a shorter word, a word with more punch, a word that tells your ear its meaning by sound and strength, and doesn't have to be a long word to impress the eye.

In written work, meaning is conveyed through words, and their order in a sentence. In spoken work, meaning is also conveyed by what the voice does. It can put weight on a word to stress the meaning, vary the pace and add meaningful pauses, inflect to suggest a mood or tone of meaning. Take account of these things when writing for speaking.

RADIO IS PERSONAL — IT'S ONE TO ONE

You are talking to one person although he is part of a mass audience.

SO "Listeners will undoubtedly know ..."
BECOMES "As you know ..."

"The public are hereby informed that an auction sale will be held ..."
BECOMES "There's to be an auction sale ..."

Use **active** rather than **passive** sentences.

In a broadcast to schools,

"The singer should be accompanied by the whole class ..."
BECOMES "Join in with the singer ..."

Stay out of the pulpit — we're not preaching to thousands, we are not lecturing to lots of classes, we are talking to **one** person.

SO "Let us give our minds to the task before us. We anticipate maximum support in seeking justice and freedom for the whole nation."
BECOMES "All of us — and that means you and me — we'll just have to get involved. I know we can count on you, in trying to get a fair deal for every man, woman and child in our country."

Excuses like ... "I haven't time to go into details ..." suggests the speaker considers himself very knowledgeable, when really it's just bad planning.

When we broadcast we talk with a friend,
not at a friend,
and remember this when you broadcast

BE NATURAL

When talking we *don't* reel off long lists, we don't number paragraphs, and we use a natural vocabulary and grammar quite different from the written word.

Use only words you usually use, are comfortable with, and are part of *your spoken vocabulary.*

e.g. clandestine means secret, juxtaposed means next to, prior to means before .... and so on.

Use links, such as we slip in, to make conversation flow better.

e.g. That reminds me; for instance; well ... (We use "and" a lot to join phrases together)

Punctuate for Sound

Use dashes ..... and dots ..... for pauses and parentheses; underline words requiring **emphasis**; use arrows for inflexion if it is unusual; oblique strokes/or commas can indicate sense groups.

e.g. Do you want your script to be **well read**.. or not?

Always remember that good grammar isn't necessary in scriptwriting. When we talk we use simple language.

SO "The man after whom you enquired, is moderately wealthy ..."
BECOMES "The chap you asked about is fairly well off."

And that applies to complete sentences too. A natural story-teller would say:

"I turned on the tap. Nothing. Not a drop."

And a sentence in talk, often begins with "and". But not *every* sentence. Otherwise monotony prompts the coming on to play the OFF switch in the listener.

Think carefully before including speech patterning such as:

Repetition : "The building was built by a local builder."

Assonance : "I hadn't forgotten but trotted off to the boss."

Alliteration : "He answered my question quite quickly."

Tongue Trips : "In an unoccupied room",

"The veterinarian and the meteorological expert will both give innumerable contemporary examples."

Any of these may distract the listener and get in the way of COMMUNICATION.

CONSIDER
Collect examples in your broadcast languages of:

a) written words with spoken equivalents

b) sound clashes and words difficult to speak.

ONE CHANCE MEDIA

On radio you have only *one chance* to be understood, so:

Use simple language which is appropriate for the subject and for the target audience

Use simple sentences and keep the verb close to the subject,

NOT The *fellowship* of two years duration, and offered by IMCO, the International Maritime Consultative Agency, a United Nations Agency *is intended to* .....

Keep dependent clauses to a minimum. The mind can't cope with complex interdependent ideas by sound alone. ONE IDEA, ONE SENTENCE.

Prefer short sentences; although if all of them are short, it will sound monotonous. For interest's sake, *vary* the length of the sentences.

Don't cram in information.

NOT "While the value of traditional exports like sugar,coconut products, logs and timber, copper concentrates, have, in the last six years been increasing at an annual rate of nine per cent, non traditional exports have been increasing at a rate of over thirty percent per annum since 1976. Non traditional exports have expanded faster than traditional exports of agricultural products and raw materials." What did he say?

Get to the point — background later. Important points or complex ideas may have to be repeated in different ways to make sure you have got them across. (The famous evangelist Billy Graham is said to use this technique of not using the same words, but of reinforcing the point by approaching it from different angles.) In other words ... Tell them what you're going to tell them — then tell them — then tell them what you've told them. (An old teaching trick which is ideal for one way communication.)

CHECK
How can the scriptwriter overcome the limitations of a "one chance" medium?

Figures are hard to comprehend, So ... round them off — 259 is "almost 260". Bring them to the nearest large measurement. $258,224 is "over a quarter of a million ...". 1225 feet is "about a quarter of a mile ...".

Compare with something known, that can be visualised.
45 yards is twice the length of a cricket pitch.
6 inches is a hand-stretch.

Tell anecdotes, personal experience stories to illustrate — always use concrete examples.

Use words that convey concrete images, i.e. things you can "see". What is good health? It's a rosy colour in your cheeks, a twinkle in your eye, and a spring in your step ....."

e.g. *Food consumption has reached high levels.*
can *mean* *People are getting fat and flabby.*

We had a period of unfavourable weather.
can *mean* *It rained every day for a week*

Create *pictures* by using simile and metaphor. "A squeezed-up house"; "nutrients, the life-blood ..."; "torn, like flesh".

Using strong and colourful words, especially *verbs*.

Not : "He went home slowly ..." which is tame.

What about : "Idled home — dawdled, ambled, shuffled, strolled."

Not : "There were a lot of ants on the carcase ..."

What about : "It was alive with ants, riddled, crawling with them."

Avoid,

Vague terms : "a very nice house".

The sham emotional gush : "a fabulous time, it really was."

The humdrum : "We had lunch".

The cliche : "thin as a rake, it is interesting to note '

Be exact ... don't be lazy.

Repetition can emphasise the visual quality or convey emotion.

e.g. *He struggled on, mile after mile after mile.*

COMPARE "The doctors didn't have an operating theatre, instruments, anaesthetics or anything sterile, only a kitchen knife."

WITH "The doctors had no operating theatre, no instruments, no anaesthetics, nothing sterile ... only one kitchen knife."

You must attract the listener with the sound of the first sentence.
Persuade him so that he wants to hear more ... and more.

e.g. ***Beaches covered with golden sand, and the golden sand covered with rusting beer cans — that's the memory of the Pacific Islands to a casual visitor...***

Drive right into the subject, or "tease"; intrigue, even shock:

e.g. *On Traffic:*

If you drive a car, then you are licensed to kill.

Coconut Delight —

that's this week's recipe ... and by the sound of it, you'll be raiding the plantation ...

Tell a story **without** the cliche ... "a funny thing happened ..."

Look at this extract from a radio talk which sums up these points well

e.g. *I know a man who grows lettuces on a big scale... and by that I mean thirty miles of lettuces ... from your toes to the horizon.*

— Alistair Cooke

CONSIDER
In radio, it is a challenge to transfer complex and abstract concepts. List those topics you consider *impossible* to treat on radio because of their abstract nature or complexity.

TESTING SCRIPTS

Having written the script, read it aloud (preferably using a cassette recorder and playback),

If it isn't easy to say	...	then it isn't easy to hear
If it sounds strange	...	it's difficult for the listener to understand
If it's ambiguous	...	then the listener may get the wrong idea
If it's complex	...	then the listener will become lost and you've lost his attention
If it's any of these	...	CHANGE IT.

The Script editor will often ask:

Is it worth saying? It often isn't.

Does it make sense? It often doesn't

Is it all to the point?

Is it in logical order?

And only then will he get out the blue pencil and correct the minor points listed above.

You are writing for the ear, and not for the eye. You are putting sounds onto paper, so that you can speak them aloud to your listener.

Try to "speak" your words onto the paper. Speak them aloud as you write. Get used to speaking aloud and you will then get the right sounding words in your scripts.

UNIT TWELVE

THE INTERVIEW

INTRODUCTION

The interview can add programme *interest* with another voice and thus make for easier listening; it also adds human interest because it brings people into the programme. In addition, the interview allows the broadcaster to ask questions for the listener, and so *involves the audience.*

Essentially then the interview brings the expert, the news source or the personality into *direct communication* with the listener. It is a technique best suited to programmes for older children or mature students and is particularly useful in the context of non-formal education.

INTERVIEWING YOUNG CHILDREN

Small children are often scared of the microphone and it sometimes helps to personalise it by making a simple cotton cover with a smiling face embroidered on it. The microphone can then be introduced as "MR. MIKE", or "THE MAGIC MICROPHONE MAN". A radio station may even form a "MAGIC MICROPHONE CLUB" to which all children who have spoken into the microphone are allowed to belong and wear a badge bearing a replica of the "MICROPHONE MAN". This not only encourages children to become familiar with the microphone, but also serves as a publicity outlet for the radio station.

The microphone should be handled in front of the children to be interviewed in order to put them at their ease. At the interviewer's discretion they may be allowed to handle it themselves.

It is usually best to crouch down at the same level as the child rather than stooping over him. Small children tend to give brief answers to questions unless they know the interviewer very well and it may be necessary to spend some time in getting to know them before attempting an interview. An alternative is to train their own teacher in interviewing techniques and to suggest to her the sort of questions she might ask.

Interviews with very small children frequently require considerable editing because they tend to give YES/NO answers unless they are prompted or are extremely extrovert. Nevertheless, any time spent in working with children in this way is usually most rewarding and well worth the effort.

In the case of older children the technique is much the same as for adults. The class teacher will be able to suggest the best pupil to be interviewed about a given topic and help to set him or her at ease in readiness for the interview.

WHEN TO INTERVIEW

Only use the interview when it is the best way of eliciting and communicating information and when it is a suitable technique to use with the target audience. Consider, whether

a *talk* by the expert

a report or eye-witness account

an illustrated talk with *sound*
a *discussion* involving the expert
a *documentary*
a drama
might be a better technique to use.

CONTENT EXPANSION

WHAT MAKES A GOOD INTERVIEW?

A good interview:

a. **Has a clear objective**

b. **Is well researched and prepared**

c. **Develops logically**

d. **Keeps the audience involved**

e. **Is conducted impartially**

f. **Is under the control of the interviewer**

g. **Appears spontaneous**

h. **Is interesting.**

a. A CLEAR OBJECTIVE

Know what you want to achieve. Do you want:

Pure Information?

Q : How many fishermen are there in the co-operative?

Q : Where are their fishing grounds?

Q : What difficulties do they have?

Comment and Opinion?

Q : Why do we need a new examination system?

Q : How will teachers react to the new proposals?

Q : What are the advantages of this new system over other alternatives?

Personal Experience?

Q : How did you react at first sight of the shark?

Q : When did it come in to attack?

Q : Why do sharks favour that spot?

Limit your interview to one topic.

NOT *Q : How many off-shore oil wells are there in the Straits of Malacca?*

Q : How deep are these wells?

Q : Do you think the price of petrol should be increased?

Q : Where are the nearest oil refineries?

Keep the reason for the interview in mind throughout. It should have *unity*. If, during the interview, a facinating *new* subject opens up, then do another interview.

b. RESEARCH AND PREPARATION

The chances of recording a good interview with no research or preparation are as slim as winning a race with no training. It has been done, but only rarely.

Research

The topic: read papers, magazines, an atlas, ask experts, gather as much background as time allows. This will enable you to ask intelligent and interesting questions, and the interviewee will respect you.

The interviewee: consult written sources, people who know him. Act the detective, find out his age, interests, special expertise, reputation, temperament. Don't forget to check on his vocal acceptability for broadcasting. (You may wish to scrap the interview if you find that he stutters, or, has a heavy foreign accent.)

And what do you call him? "Mr."? "Excellency"? "Minister"?

Prepare

The questions: what questions? Go back to objectives. — If your mind is still blank after all the research, you can fall back on the formula: Who, what, when, where, how, why? Then add: how much, how often? what effect?

Frame the questions: so that they are direct and short.

NOT *Q : In reaching this decision, what criteria did you and your colleagues use in sorting out priorities?*

BUT *Q : What is delaying the building?*

Simple and intelligible on first hearing

NOT *Q : If there is a conflict between the owner of the forest who wants to cut the trees and sell the timber, and the conservationist who wants to preserve the natural environment, then who do you support?*

Stimulating

NOT Q : How long are you going to be here?

BUT *Q : What do you expect to achieve during your brief stay?*

Put **one at a time** NOT two questions, and put **questions not statements.**

NOT *Q : You were the first person to discover traces of iron ore in this region and you were able to persuade the National Productivity Council to support your venture — how did you do it?*

Sometimes however, a statement giving the background followed by a question is a useful variation:

e.g. You have survived two bad years of drought without losing your cattle. How do you account for your success?

It should not be vague or indefinite — allowing the interviewee to develop his favourite theme;

NOT *Q :* **What about** *income tax?*

Nor over-informative — allowing the interviewee to give a one word answer, like "yes" or "no";

NOT *Q : Do you like the prospect of spending your prize of 50,000 dollars, having some money in the bank and perhaps giving some away to friends and relatives?*

BUT *Q : What's the first thing you're going to do with the money?*

Beware of questions beginning "Do you ...?" Try what? and why? when? and how?

Part of the aim of any interview is to keep the interviewee talking along the path you have laid.

The possible anwers: Think of alternative answers. The interviewee's general line is usually predictable. Then plan the next logical question, accordingly. An interviewer should never be taken off guard.

c. LOGICAL DEVELOPMENT

Put the questions in *logical sequence* so that the story *flows.* Plan a strong *opening* question and a challenging final question to end the interview on a satisfactory note. "Logical" doesn't mean "cast-iron". Be ready to change the order if the interviewee jumps the gun or introduces an interesting point you might be able to follow-up.

Aim for a well-structured interview that begins and ends well with the topic covered logically and as completely as your objective requires.

d. KEEPING THE AUDIENCE INVOLVED

You interview for the audience, so keep them in mind. It may be a *mass* audience but in educational broadcasting it is more likely to be a specialised and minority one. *The subject* should be of maximum interest and topicality to the audience.

e.g. — In a pre-Christmas agricultural programme, a topic like "Diseases of Sheep" would appeal less to farmers than, say, "How to raise healthy turkeys."

— During Ramadhan, the fasting month, daytime nutrition interviews on thirst-quenching drinks might be tactless.

The level of understanding must be that of the average listener to *this* programme.

The language: explain technical terms and jargon which the interviewee uses:

e.g. A : *We must utilise the electronic media ...*

Q : *How would you use radio and television and other electronic media of this kind?*
OR : DIRECT
Q : *Would you explain what you include in the term 'electronic media' ?*

We must ask what the average person in the target audience would like to know?

NOT Q : *Would this increase in duty on imported goods allow a more equitable distribution of subsidies?*

BUT Q : *What extra subsidy payment can local copra cutters expect for their copra?*

Sometimes ask your friends or colleagues: "What would *you* like to know about this subject/person?" The shopkeeper and the taxi-driver too can give you some clues on what a general audience would like to know. But education experts must be consulted when dealing with educational programmes.

Bring it down to the personal level: Broadcast to *people*; the *target audience*. If they do not understand what is being talked about, if they can see no relevance of the subject matter to themselves, the attempt to communicate has failed.

e. **BE IMPARTIAL**

An interviewer does not express his personal opinion in an interview:

NOT Q : *How has your department got into this mess,*

This does not mean that an interviewer may not have feelings or a point of view — he just keeps them to himself.

PERHAPS Q : *It's been suggested that your department has not been giving the service to the public that they expect. What are the difficulties ?*

Avoid making judgements;

NOT Q : *Surely* **it is better** *to let the mother feed the baby than ...*

Q : *You have had a* **remarkable success** *in your Road Safety Week ...*

Q : *Throughout last year we had* **disastrous heavy rains** *but ...*

You are there to elicit information or comment and let your listeners make up their own minds.

Being impartial also means:

Not neglecting "sensitive" topics, whether political, commercial or moral.

Not omitting questions at the request of the interviewee, unless he has good reason. (He may genuinely not know the answer, and you are not there to embarass him.) You are asking questions on behalf of the public.

Not reacting to pressures:

— from government (which sometimes makes mistakes)

— from business (which doesn't like some of its practices to be known)

— from friends (hardest of all to cope with).

Occasionally, to liven an interview, you may have to 'slant' a question deliberately to test the interviewee's opinion, to stimulate him.

e.g. To a Game Warden and Wildlife Expert — "Many people consider selecting healthy animals for breeding purpose is wrong. What do you say to this?"

f. **KEEPING CONTROL**

The pace: if the interviewee speaks quickly, slow your response, if slowly, try to stimulate. It's easy to fall in with the pace of delivery of the interviewee.

Every good programme has variety and *contrast.* Vary the length of questions. A very short question used occasionally speeds up the interview.

And so does a short answer;

e.g. Q : what effect will this have?

A : Practically none.

Q : How come?

A : Because of the conditions ...

Don't be under the influence of the interviewee. You can't control the interview if you are in awe of him or scared stiff. The opposite — being condescending or superior — is just bad manners to a guest.

The interviewee becomes an equal to whom *you are courteous* and in whose topic you are *genuinely interested.*

Courtesy may require the occasional use of a title, once or twice per interview; do not **overdo** it.

For example every question should not begin with "Your Majesty". (A discussion requires it for identification.) **Nerves:** should be neither seen or heard. You are the professional using your own expertise. He is likely to be suffering more than you, so at least *appear* to be confident. **Make sure** he answers your questions; if he doesn't, come back again, interrupt if necessary when:

He's long-winded or dull

He's got off the point

You need clarification or further explanation to make something intelligible.

It's hard to interrupt but you can:

Jump in at a pause — say anything, but get back control. Open your mouth as if about to speak or give some other visual sign that you wish to interrupt. If all else fails, overtalk — politely,

e.g. Q : Can I just interrupt at this point and come to your comments on ....

Keeping control means you have to listen and appear to be listening. Look him in the eye.

Be ready with the next question, but except for the forced interruption, don't overlap.

Be careful — do NOT develop the bad habit of muttering or making "ah sounds" in agreement with what your interviewee is saying. Avoid such sounds of encouragement to him, or her, as these are very annoying to your listener. Rely on eye-contact and facial expression for encouragement.

Know when to end if interest has gone or if you have covered the topic.

Duration of the interview is *determined by* how long *interest* is sustained. It may be two minutes, or ten. It would need to be fascinating to go over ten. A famous interviewer said: "the interview, like a woman's skirt, should be long enough to cover the subject, but, short enough to be interesting". Don't make excuses for ending,

NOT *I see time has run out on us ....*

Thanks and compliments should be held until you are off the air, or recording has stopped.

Losing Control

There are a number of nasty things the interviewee can do to you to make you lose control —

He can keep on *talking and talking.* Politicians sometimes do deliberately to avoid further embarrasing questions. While they're talking they're on their home ground — and you are out of control.

YOUR MOVE : As above, stop him, politely but firmly.

He can *stop talking.*

He can give you *short answers,* which is often the result of a poor question.

e.g. Q : Do you ever feel you'd like to get away from it all?

A : Indeed

YOUR MOVE : Ask: why? why not? what are your reasons?

He can *ask you* questions.

He usually *wants your agreement* with his point of view.

e.g. A : In that case I certainly wouldn't obey the law. Would you?

YOUR MOVE : Never comment or express your opinion. Either ignore and go on quickly or sidestep.

e.g. Q : A lot of people would certainly find it a difficult decision but why did you think ...

He can *mispronounce a word* you must use again (or even *get* his *facts wrong*). Do you use the correct pronunciation and possibly offend by pointing out his lapse? Or do you use his pronunciation and deliberately make a mistake?

YOUR MOVE : Use the correct pronunciation and go over facts again in a question-and-answer format to keep information correct.

He can *pause,* as though finished and then start up again just as you start on your next question.

YOUR MOVE : Give way.

He can ask you to explain what you mean by your question.

YOUR MOVE : Explain what you mean by your question and apologise by gesture for not asking a simple and direct one.

CONSIDER
What other "difficult" interviewees can you describe?

g. **SPONTANEITY**

"An interview is not a conversation but it should sound like one." For this reason we *try to avoid:*

Reading questions. If you don't feel confident enough to extemporise, memorise them with notes to jog your memory.

Written answers. It needs a professional to read before the microphone; written interviews are usually disasters. Non-idiomatic expressions, smack of formality.

e.g. *A : The celebrations will conclude at 10.00 p.m. Does he mean ...*

A : We wind up at ten?

e.g. *Q : Well, Fred, what are you planning next?*

A : I'm hoping to go to the Olympics, Bill.

Q : That should be an exciting experience, Fred.

A : It certainly will be, Bill.

You may be mates but your beautiful friendship *excludes* the audience and is unnatural — we don't talk like this.

Rehearsing the interview fully. Discuss in general terms the line you will follow rather than the exact questions. Otherwise it will lose the sparkle of spontaneity.

Following inexorably a fixed order of questions instead of reacting to his answers.

h. **INTEREST**

Some interviews fail to be interesting because:

The speaker's manner or voice is dull

He or you display no enthusiasm for the subject

The questions do not stimulate or provoke.

The interview lasts too long.

The good interviewer encourages the speaker and adds interest by:

Sounding and looking interested and enthusiastic.

This doesn't mean reacting

NOT *Yes, I see, really, go on ....*

BUT *A nod, a smile, a raised eyebrow. You can* **look** *encouraging,*

A natural unforced laugh or sympathetic tone in the voice, as appropriate, is quite sufficient.

Putting him at ease so that he talks freely — especially if he is new to the game. Be especially sympathetic with the nervous.

Varying the pace, the questions and how they're framed from the serious and the light-hearted to the official and the personal.

Above all, by LISTENING. In an interview, Ed Murrow said: "One must listen twice as hard." If the interview is entertaining enough, it will hold the audience. The interviewer is a performer.

Finally, the interviewer can often heighten the interest or remove the dull patches, by *editing*. But the saying, "We can always edit", is sometimes the lazy excuse of the bad planner and the poor interviewer.

CONSIDER
Draw up a list of the factors you would consider in assessing the quality of an interview

EDITING THE INTERVIEW

Planning practice and rehearsal reduce the need for editing. Editing is costly in terms of time, manpower and machines. As a producer you must weigh up these costs. Five minutes extra preparation may save an hour at the editing stage.

BEFORE BEGINNING THE INTERVIEW MAKE SURE THAT:

Equipment is complete and functioning.

Location is not too noisy and there is little likelihood of interruptions or distractions.

Topic, questions and likely *reactions* have been thought through and are appropriate and lively.

Sequence is logical.

Opening is effective.

Interviewee's replies are listened to: follow on from these.

Planned "punch ending" is worked in.

A check is made to see that all wanted material is present.

The perfect interview is rare. The unexpected always happens; e.g. the difficult interviewee who has mental blanks, nervous hesitations, a coughing fit, dull response, or is overtalkative.

EDITING MAY BE NECESSARY TO:

Get a required duration, i.e. one that is suitable for the item and for the programme.

Get conciseness. Padding a repetition can be eliminated. ("as I said before ...")

Remove obvious faults, hesitations, long pauses, grammatical slips, technical faults, but don't remove all spontaneity — to err is human.

Improve the item.

Logic	... re-arrange the order
Shape	... beginning, middle, end.
Pace	... cut rambling answers or mix short and long answers.

Get unity. Cut out everything that doesn't directly relate to the subject — even if it's a gem.

WHEN YOU COME TO EDIT:

Know exactly what you want to do: you must prepare for the editing session too. Preferably have all IN and OUT cues written down. Durations marked are also a help.

GOOD EDITING SHOULD	**SHOULD NOT**
Cut down to size	
Clarify	Give a wrong emphasis
Give the essence of what was said	Distort meaning (by leaving out important detail)
Sound natural; pauses for breath are natural and so are pauses for thinking	Destroy the flow (by jerky or illogical joins, wrong inflexions)

'If you can hear the edit, it's not only bad technique it also makes the listener suspicious. If it doesn't make a better item, leave it. In a practical working situation, you have to decide whether you can *afford the time* to be perfect. You have to judge: "is this *bad enough* to spend 10 minutes removing it" ... BUT time shouldn't be made an excuse for saying "that's *good enough.* Allow plenty of time, but be ready to compromise.

Two further possible reasons for editing:

If it's too long, *segments* can be used; then narration summarises the omissions and links the portions used. If a continuous, spontaneous talk is required then all the questions may be edited out, leaving a solo speaker giving an unscripted talk.

UNIT THIRTEEN

THE DOCUMENTARY

INTRODUCTION

To many broadcasters the documentary is *real* radio. It is a creative radio form in which a single subject is treated, using any or all of the techniques of sound radio, with the emphasis on real events, real sounds, real people, where possible describing their own real experiences. It is a useful format for certain educational programmes, especially those aimed at older children or adults.

Documentary can:

re-create a *historical* event
comment on *social* conditions
mix different *opinions* on a subject
present a *factual* account of a topic.

Documentary may use a *variety* of techniques to tell its story: e.g. narration, montage with no narration, interview, discussion, expert comment, man-in-the-street comment, eye witness account, characterisation, dramatic dialogue, music and sound effects.

The treatment used will depend on:

The subject	*e.g.*	*"The Founding of Singapore" — obviously not an eye-witness account.*
The available material	*e.g.*	*"Portrait of the Prime Minister" — lots of varied material, especially actuality.*
Your purpose	*e.g.*	*"The Frog" — may be a science programme (narrator with experts)* **or** *a fantasy (poetry, music, FX).*

The best documentaries have a maximum amount of actuality, a minimum of narration and a tasteful variety of voices and sounds.

CONTENT EXPANSION

RANGE OF DOCUMENTARY

INFORMATION DOCUMENTARY aims to present facts. It's a good "teaching" vehicle.

e.g. ***Weather Forecasting; The Year's News.***

JOURNALISM DOCUMENTARY aims to investigate all aspects of one topic, like a magazine article ... in other words, it is radio, or *"sound journalism"*. The topic may be political, economic or social. The programme answers the questions which the audience might ask — who, what, when, how, why, where and it aims to be impartial and balanced.

e.g. Over-population; Life in a Leprosarium; etc.

PERSONAL PORTRAIT describes the life story, or an episode from the life of a person ... famous, notorious or involved in some interesting activity. The aim is to arouse some response...admiration, pity or just to satisfy curiosity...about the "man behind the reputation".

e.g. Mohamed Ali ; What Colour is Blue (the story of Peter, blind from birth).

CONSIDER
Why not use "straight" forms like the talk?

EYE-WITNESS documentary aims to tell a story — a personal story of human beings in an abnormal situation. Usually it's marked by excitement or pathos ("I was there").

e.g. Bridge on the River Kwai; The Day of the Hi-jacking; I Believe in Ghosts!

HISTORICAL DOCUMENTARY aims to re-create a past event , or historical figure. This entails much research and sifting of relevant information before re-telling in *radio* terms.

e.g. The Voyage of Captain Cook; Fifty-five Days at Peking.

SOUND-PICTURE describes a place, event or era, with the "story" or mood coming through a pattern of actuality sounds and voices, usually without narration. Such a documentary appeals to the imagination.

e.g. The Priest's Day; The Bazaars of Esfahan.

CREATIVE FEATURE is an imaginary, created story, scripted (perhaps in actuality style) and often literary in approach with drama, music, effects.

e.g. The Legend of Bali; Solitude on a Pacific Atoll.

There are not "watertight" categories and there is — and should be — overflow between categories.

e.g. A journalistic investigation into the causes of World War II (history);
A creative feature on the discovery of the South Pole (eye-witness).

PLANNING THE DOCUMENTARY

Your subject is chosen, the work begins:

Plan the outline

Look at the aim: be sure of where you're heading.

Look over the whole field: is everything covered?

Work out one logical development: it may be chronological or 'flash-back' or it may not be possible to decide until your material is in.

Decide the outline	Narration and inserts; montage?
	Individual inserts; resources needed... writers, tape recorder, translators, special effects.
	Style: overall journalistic? actuality? sound-pictures?
Do the research	Information needed for interviews and other inserts.
	Facts; people to consult, to interview; places (perhaps a visit).
Decide the contributors	Those with best knowledge, most available, accessible.
	Liveliest performers (not always the official or obvious people): writers, actors, translators.
	Aim for variety and vividness.
Record insert material	Record with the final outline and editing in mind.
	Be patient ... to get the right items may take some time.
	The highest possible technical standard is required when recording insert material.
First-edit of raw tape	Eliminate all you *know* won't be used: edit for good leads (ins and outs) and edit ruthlessly for all padding and speech faults.
	Listen and listen again: suitable links between inserts will occur — so will ideas for narration.
	Be prepared to get further recorded material if gaps are apparent.
	Dub all inserts in final order onto one tape, (or two for continuous mixing with effects) and leave plenty of space (atmosphere) at the beginning and the end of each insert.
Prepare the production script	Once the order of the inserts has been decided, the final narration script can be completed.
	In setting out cues, durations, fades, FX, music must all be exactly timed and clearly marked.
	The opening sequence is especially important — highlight it with some interesting item. Note points throughout where interest may flag; try to overcome this with careful scripting.
Compile	All sources are woven together as planned so that the programme flows, the sounds merge and the listener is "hooked".
	Finally, check pace and continuity: they may be improved by further editing.

DOCUMENTARY TECHNIQUES

The documentary has two basic *structures:*

a. The story is told by *a narrator with recorded inserts.* The narrator may be an impartial third person, or an involved first person (I was there).

b. The story is built up by *placing inserts one after the other without studio narration... a montage.*

The inserts may be:

Straight talk — Information report, anecdote (possibly edited from interview answers to get spontaneity).

Interview — As for a magazine but severely edited to fit exactly into the documentary sequence and topic.

Discussion — Two or more people in conversation or argument.

Actuality sounds — The sound of things actually happening, recorded on location; used to add information or to give an example.

e.g. weather forecast received in the air; buying and bargaining chatter.

Sound effects — Often used to give "mood", sense of place or a "bridge". They may be pre-recorded "stock" effects.

e.g. thunder, church bell.

Music — Also to give mood, pace or to bridge two inserts.

Commentary — An "eye-witness-account" ... the "eyes" of the listener. Commentary may be on an event, *e.g. a race* (running commentary) or a scene, *e.g. landscape of the moon* (descriptive commentary).

Vox pop — A "sampling" of a varied group. A montage-structured documentary is really an extended vox pop.

e.g. Should immigration be stopped?

The techniques you use are determined usually by the topic, the material, the contributors available and your purpose

BUT

Don't always go for the obvious — a subject that seems 'dull', given a novel treatment can come to life... and capture an audience.

The general principles of programme building apply to documentaries, thus there should be:

Variety and contrast in content and technique.

Unity ... one topic. (The topic is the important part, not the technique; don't be carried away).

Continuity — smooth transitions and a logical flow.

Entertaining — even a serious topic must be lively — you can't rely on having a 'captive' audience.

Audience-oriented...and *people* oriented, involving them.

MONTAGE

An effective sound-picture can be painted by building insert upon insert, like a jigsaw puzzle.

e.g. *A Pot-pourri of Unusual New Years;*
The Battle of the Coral Sea told by Eye-witness.

The technique requires:

A clear idea of the objective... otherwise it will sound like a patchwork.

Careful planning of recordings. You can't fall back on narration to fill the gaps.

Inserts must be self-explanatory and self contained. The place, the speaker, must be clear, fairly early in the piece.

e.g. (*Demonstrations*) *Young people must be able to express their opinions freely. Those of us in the Students' Association who resisted the police...*

Cues...at beginning and end of the inserts should be built in so that you can get some continuity.

e.g. (*Weather forecasting*) *...sent to Nadi who are in touch with all planes flying in the area.*

CROSSFADE: PLANE COCKPIT Nadi calling. Your weather...

Effects or music...can be used effectively as links: sort of "non-verbal narrator".

e.g. (*Prison Life*) (*Magistrate*) *find you guilty and you are sentenced to one year's imprisonment.*

FX: CELL DOOR CLOSES: DOOR LOCKED: KEYS: FOOTSTEPS RECEDE.

(*Prisoner*) *The first feeling you have, shut up in your eight by eight cell, is one of anger...* (*WITH REVERB*)

e.g. (*Pacific Battle*) *FX: MARINES HYMN* **NOT** *played by a 100 piece orchestra* **BUT** *sung by war-weary soldiers. i.e. music or effects should be* **authentic** *and ring true.*

Variety comes from thoughtful juxtaposing contrasting inserts.

Montage is a technique more easily used when you wish to convey *impressions* rather than convey information in a chronological way. Consider *radio drama* which is really a montage of scenes.

INTERVIEWING FOR DOCUMENTARY

For a magazine programme, a full interview is required; i.e. it is self-contained and the interviewer fulfills a vital role. In a documentary the interviewer often plays a very subordinate role and sometimes doesn't get heard at all. Occasionally the narrator and the interviewer are the same; this gives good continuity, but "personalises" the subject of the documenttary.

When recording interviews for a documentary:

Get complete answers, complete sentences.

Collect actuality noise if possible. The 'on-site' interview adds interest to the documentary.

The 'logical sequence' of the normal interview, may be discarded. Take one subject at a time, separately, so that it can be linked with other inserts.

Not all spoken material is used, but the *information* in the unused parts may be valuable for narration if it is put more concisely.

The *human* side of a story is the most appealing. Listen and encourage the interviewee to express personal experience and feelings. Get him to tell you a good story again. You may get a better version or maybe you can join the best parts from both.

You are going to be editing, so take time to get things as perfect as possible. You can even rehearse the occasional line to fit in better with your final linking.

The interviewee should know that you are going to use just "odd bits", as they fit into the overall picture. Tell him that "we always collect more than we need". The interview will be looser, less spontaneous perhaps, more rehearsed, less continuous than the normal broadcast interview.

In the end, just get the story you want ... in any way you can.

POINTS ABOUT ACTUALITY EFFECTS

Apart from giving relief from straight talking and adding more sound to interest the ear, they create the pictures that stimulate the *imagination*. Hear the sound of an event and you are there.

Plan what effects to use at the earliest stage. Even relevant background to an interview or report adds a sense of *genuineness*.

e.g. *NARR* : *Meanwhile, in the maintenance workshops, the best pilot checks every detail with the engineer.*

FX : *WORKSHOP NOISES..."Is the altimeter reading..."*

NARR : *The expert on wild life, recalls his experiences in his pleasant summer garden near the aviary.*

FX : *FADE IN CHIRPING TAPE..."I remember one bird especially..."*

Record *actual* sounds yourself if possible. Sometimes you can get away with recorded FX, but with good planning you can get the genuine article which sounds better.

As in drama, use FX as narration: i.e. use them to describe the place or to convey atmosphere.

e.g. *Don't say: "The toddy cutter was singing lustily..."*
Let him be heard singing, lustily.

FX should be *clear* to the listener. The audience should not be puzzling over the sound.

e.g. *FX* : *HOLLOW BUMP... may need comment in narration, like: "The coconut nearly cracked his skull"*

OR

better as drama : *TODDY CUTTER: "Look out!" (OFF MIKE)*
FX: HOLLOW BUMP
LITTLE TONY: "Ouch! My head!"
(ON MIKE) (Also on Tony)

Resist the temptation to use FX as a gimmick, if they really add nothing but a sound. They should add *meaning*.

e.g. DON'T USE: NARR : The toddy cutter accidentally loosed a coconut which fell straight down, heading for little Tony, and (FX: HOLLOW BUMP) hit him on the head. And that's why, today, little Tony is ...

You can rely on the imagination of the listener to fill in details like that.

FX can be an important *part of the story* — an insert on their own.

e.g. In a documentary on wild animals, we may want to hear: their calls at waking time, feeding time and mating time... their warning call... the hunter's gun... the bellow of pain... the grunt of the satisfied trophy hunter...

Even if you want to combine FX with speech, record them separately for better control at mixing stage. Decide precisely at what level they should be recorded and when they should be faded out.

Music when used in linking can:

Change the scene *e.g. FX : ROYAL MUSIC: FADE...*
"Meanwhile back at the castle..."

Establish atmosphere *e.g. "The breeze too gentle for speed, fifty sails flapped idly over a smooth lagoon..."*
FX : CALM SEA MUSIC

Very loud effects (*e.g. explosion, electric saw*) according to the purpose may be played at maximum level if a shock effect is required or they may be faded in if that approach is more applicable.

Don't forget that SILENCE is a powerful *sound effect*.

DOCUMENTARY NARRATION

Either use a narrator or don't. In other words, he is not a stopgap, or a fill-in to cover up inadequate recordings. If used, he should fill a *consistent* role and NOT be heard introducing every insert at the beginning and then not heard again until the end. He should be the "author" throughout, otherwise the effect is unbalanced.

Narration shouldn't give too much information — facts and figures. Don't aim to include every titbit so that the programme is complete. Aim to arouse interest. The programme can still be balanced and impartial. Take a few main points and deal with them thoroughly, rather than skim the surface: i.e. be *selective.*

If the inserts have been well produced, the narrator's role will be a small one because all this important information is in the inserts. You can judge your success in recording inserts by the length of the narration. It is not necessary to link *every* insert. Two or more inserts may flow better together, as long as the *meaning* is clear. There should be variety in the narration itself; e.g. different leads-in and out can increase interest. Once identified, the contributors can be brought in without being named by the narrator every time they appear in the programme. When leading into an insert the linking script should provide a smooth transition so that there is a natural flow within the programme.

e.g. But there isn't an emergency on every voyage, in fact quite the reverse.

TAPE : IN : (Captain) "Most trips we maintain a steady speed, and it becomes quite dull sometimes..."

Similarly, at the end of an insert the narrator should pick up a *back cue* from what is said.

e.g. *(TAPE)... "In an emergency like that we are trained to cope."*

(NARR)... "But there isn't an emergency on every voyage..."

The normal rules of good radio writing apply.

COMPILATION

The finished product may be very different from what you originally planned. The material you have been able to gather will mould the final programme, the order of the inserts, and indicate where the emphasis lies. Let the documentary *evolve* or develop as you are preparing it, but make sure that the evolution is complete by the time you come to record the final version!

Providing that continuity of the story can be maintained, it is a good idea to put next to each other, items which *contrast*.

e.g. *the human side, with the official side of authority*

humour with seriousness (for relief)

a duller speaker with a witty one (to wake us up)

noise with quiet (to rest our ears)...

Balance the actuality inserts: don't use them all together but spread them out. They tend to add interest and will give a boost when interest is flagging. Inserts that are too long may slow the pace. They can be broken up by a narration, or by another insert which picks up a cue given in the long one.

The **opening** of the programme should be especially gripping. A strong statement or actuality sound, (or a montage of sounds) attracts attention. Don't use the best piece at the beginning — keep that for later.

CONSIDER
Why is a gripping opening so essential?

Recording the narration:

The narrator should listen to the whole programme (on earphones) and be cued as well. To get good pacing and the right tone he needs to be *involved*.

The narration *level* should be slightly lower than that of the inserts: the quality of recorded inserts is usually lower than studio-recorded inserts and the speech of less expert performers may not be as clear and intelligible as a narrator who's on home ground in front of the microphone.

Timing: the pause before and after inserts should be exact and natural. Pace is not governed by shortening or lengthening this pause. Before a speech insert a sentence-pause unless the cue is "suspended".

e.g. *The Prime Minister continued: TAPE IN: "We hope this additional income tax..."*

Match level and pace to the beginnings and endings of inserts. This is normal continuity technique (as for example in a musical 'pop' show). Similarly, the tone or mood of the narration should match that of the inserts; if an insert has a humorous ending, the narrator ought to have a humourous inflexion in his voice when he takes up the commentary.

UNIT FOURTEEN

THE MAGAZINE PROGRAMME

INTRODUCTION

The word "magazine" comes from the print medium where its definition is "a periodical publication containing articles by various writers". In adopting this to radio usage the concept is expanded considerably, for radio has available to it a wide variety of programme techniques which can be applied in building magazine programmes.

The main function of a magazine programme is to *inform*. The variety of material it contains and the manner in which this is presented keeps audience-attention from flagging — making it a very attractive form of broadcasting. Normally items are quite short, they deal lightly with a subject as there is no time for the in-depth approach and because they employ a lively and easy listening style they *entertain*. It is therefore a format which can be used to advantage, for instance, in programmes intended to keep teachers informed about developments in the world of education. It can also be a useful format for current affairs programmes etc., aimed at older children or adults.

The time element can be the present, a very topical approach, say in current affairs; the past — in a programme recalling old-time methods of education, for instance; or in a science programme — new horizons can be portrayed in a futuristic manner.

So the magazine is a programme which is a mixture of topics, contributors and ways of presenting them, using various techniques. It is a programme which taps the resources of speech and music and the noises or sounds of the human environment.

CONTENT EXPANSION

PRODUCTION

The Magazine is a Mixture of	... topics
	... contributors
	... formats or techniques
but is aimed at	... one audience
and has	... one style
and	... one narrator or personality-presenter

A **spoken magazine** may deal with one overall topic, e.g. *World Report*, with several contributors and techniques when it comes very close to being in **documentary** form or a **feature.**

But, usually there is a variety of topics although directed at a specialised audience, e.g. *The World This Week, Women's World, For the Farmer, Teachers' Corner.* The **purpose** is generally to **inform.**

A *mixed magazine* combines musical and spoken items. It aims at a general audience, (though perhaps within age groups), and its purpose is usually to *entertain*, although it may also educate, e.g. **Time for Children**.

All types of magazines have this in common: they are easy listening.

Whatever their *purpose*, they should be presented in as lively and entertaining a way as you can devise.

PLANNING THE MAGAZINE PROGRAMME

Let us look at the planning for a current affairs programme by answering a few questions ...

How Frequent? Daily? Weekly? Fortnightly? What is *desirable* may have to be amended according to your resources, your time and the amount of material available.

What is the Target Audience? Primary schools? Secondary schools? Adults?

What is the Scope of Content? What is in the news? Local? Regional? Or international? Does 'current affairs' include sports or agriculture or womens' topics? (i.e. poaching on other programmes). Does the language limit topics? Or the time of broadcast?

In other words: DEFINE ... the purpose
... the audience
... the content.

What are your Sources? Magazines and papers ... not forgetting the advertisements. Announcements, public notices ... what's behind them, how will they affect the target audience?
Associations, clubs and societies. Broadcast programmes ... topics perhaps with a different slant would suit *your* programme.
Tapes from other organizations ... for topics around the world.
Your eyes and ears, as a news reporter uses them.

Everything you hear and see, ask: Is that new? Different? Unusual? Strange? Important?

Then: How can I use that on radio? Would it make a good interview? A discussion? And so on.

TREATMENT

A good magazine makes use of a wide range of programme techniques.

Interview

The basic technique, but because it is easy, it gets over-used.

Variations

Conference Interview: a "press conference", i.e. with two or three interviewers. The interviewee needs to be a V.I.P. to justify it, and a very confident and fluent V.I.P. at that. The interviewers must prepare together and agree on procedure.

CONSIDER
What are the advantages of this approach?

Double Interview: i.e. with two interviewees, if they're a team, or there's an advantage in having cross-talk, e.g. in a controversy.

CONSIDER
What are the difficulties of this approach ...
For the interviewer?
For the listener?

Panel Discussion: i.e. with a steering chairman, and two or more interesting participants.

Report

A reporter, correspondent, expert and eyewitness, after research and enquiry give a full, balanced account of an event. e.g. **summary of political talks, sports report, report of education conference.**

Variations

Unscripted Report can be edited out of an interview if the continuity is satisfactory.

Descriptive Commentary: on-the-spot description of an event, a scene ... the eyes of the listener.

Statement

Prepared for formal delivery or extracted from a delivered speech.
This is often the *starter* for a follow-up item.

CONSIDER
What are the dangers of this approach?

Vox Pop

The common man gives his opinion ... a sample of the audience.

Audience Contribution

In many ways — letters with points of view, studio guest, competitions, e.g. **Man of the Week, Studio Quiz** or **Schools Quiz.**

Choose the technique best suited to present the topic, *remembering* that in *radio* we try for:

actuality — Radio is mobile and on-the-spot
immediacy — Relates to what is happening *now*
vividness — Helps the imagination through *sound and images* for the "mind's eye"
contrast — Shows the rich diversity of life, the wide range of experience and thought.

Selecting the Items

Consider the audience: What interests *them*?
What interests *you*, may be a guide
But it may also lead you down the elitist garden path.

Reject anything that' is... too long
... too dull
... above their heads
... removed from their experience

Throw away what is of unsatisfactory technical quality — even if you hired a helicopter to get it. The importance or uniqueness of the item may allow you to justify poor technical quality, but the signal should be well above the level of intelligibility.

Order: a solid opening item. A strong end.

> **CHECK**
> **What makes an item acceptable?**

The first item should be short. If you have a long one that passes your selection test, use it at the end. (If it's long but good, can you break it into two?) The short and the long should be mixed. Items with a common theme or a good link, may 'flow' on. OR a deliberate *contrast* may raise interest.

Contrast formats (interview, report etc.), contributors (male, female voices), and venues (actuality v. studio),

keep the interest high ...
keep the pace going ...

> **CONSIDER**
> **How does *order* affect the pace?**

WRITING THE CONTINUITY

Suit the style of the programme throughout —
Is it relaxed?
Newsy? Chatty,
Authoritative?
Suit the audience —
What style does a current affairs programme have? Or a farmers' programme? Or a childrens' programme? Or a teachers' programme?

What vocubulary can you use?

You have to work out a balance between *under-estimating* the knowledge of the audience, especially if it's a specialist one, (e.g. in a magazine for teachers, you can assume that they will know what 'audio-visual aids' are), and *over-estimating* the experience and education of the audience, especially if it's a mass audience, e.g. does a primary-educated housewife know what a 'demonstration' is?

CONSIDER
Which is worse? Talking down to the audience?
Talking over their heads?
What lower age do you include in a general audience?

Give sufficient information to make the item able to be
understood and
enjoyed by your target audience.

Vary the introduction and the lead-outs.

In a magazine, continuity is obtained by linking items, using the content of one to lead into another, and referring back to earlier items. Without these links, it is a series of separate bits, not a magazine.

Variations	Contributors' name only	— Tione Piniau
	Cue from the item	— "If 500 men are out of work, as Bill Hill said in that report ..." (leading into next)
	Place connections (or topic, or time etc.)	— "From Ahmadabad we move down to Madras..."
Teasers:	Sound FX	— If relevant, to attract attention
	Music	— If illustrating the topic or the interviewee BUT: Beware of music cliches.

Hold the audience,

if possible make each item relevant *to them*.
Make each item *topical*.

Find a peg in the item to hook their attention,

e.g. We can be thankful in this country that so far we have not had our coconut trees ravaged by the rhinoceros beetle but in Tonga, where it's found in large numbers, there are tremendous problems, as Marama Panapa reports ...

e.g. Even in urban Apia, we have a pollution problem so the UN. Conference on Pollution in Stockholm ...

e.g. Remnants of the battle on the islet of Betio are still being found ... Lloyd Houston, who is visiting the Islands, recalls his first impression of that day in November, 1943 ...

Don't be too clever: showing off with your control of language doesn't win friends or listeners.

A good title is important. Use one that is simple, describes the programme and is catchy. Often a rhyme or alliteration makes it "catch on" with listeners.

Closing

And so does a good cue. A personality announcer may have a tag message, or a good quote, a joke, an odd occurrence. Or simply: "This is Ian Gilham. That was your International Call."

THE PRESENTATION: SCRIPT

Set out clearly: The narrator and operator shouldn't have to search for cues or ask the meaning.

AIM FOR : A "one-glance" script.
Make control directions exact:

e.g. FADE OUT AFTER THREE SECS. CUT SHARPLY ON WORDS "Drop dead".

AIM FOR : No guesswork
Accuracy in all things, durations, spelling, typing.

Cues: plenty of them.

NOT : **OPENS**: MUSIC
CLOSES: MUSIC

BUT : **OPENS**: MUSIC (10 secs) "We present songs...
CLOSES: "...until the next time, ciao"
MUSIC: (45 secs)
FADE AT SUITABLE POINT FOR TIME

A ten word closing cue is a good rule. Note the conventions: Control directions in CAPS and **underlined**; spoken words in lower case.

Write in the pronunciations of difficult words:

e.g. THE MUSIC FOR THE BALLET LES SYLPHIDES ... PRON. BALEI/LEI

Add *anything* ... warnings, directions, * or! if it will reduce the chance of error.

IN THE STUDIO: THE PRODUCER SHOULD:

Rehearse narration for : pace + pronunciation + emphasis
: inflexion + style
Rehearse with operator : timings + fades

Both the narrator and the operator can possibly contribute to a better programme. Listen to their ideas (having encouraged them to express them).

When recording, give warning of approaching cues to both operator and narrator, especially if inexperienced. A gentle "ready!" or "coming up!" gives a more confident reaction. Keep your presenter *informed* all the time of what you are doing: he's a little lonely in the fishbowl.

Narrator should preferably listen to the full items on earphones, so that he can judge the overall effect — timing and "tone" (especially with themes and music under).

Know what standard you want to achieve *before* you go into the studio: The technical production (one ear on the levels). The spoken performance.

AIM FOR : Efficient use of time, manpower and machines in the recording suite.

TWO FURTHER TASKS ... If you want it to go on air in a special way, you may need to write a presentation for the announcer; and if you want anyone to listen, publicise it — a trailer or two might make a difference of thousands.

TEACHERS' TOPICS FOR B/C: SUNDAY
25.9.79 — 8.00 p.m.

ANNOUNCER: Teachers' Topics...presented by Arieta Maui.

CONTROL PLAY T.T. THEME FOR 5 SECS: FADE SHARPLY KEEPING UNDER

AM: In Teachers' Topics this week, we have:
liquour for sale...
how to live to a
hundred...
and wasp troubles...

CONTROL: THEME UP, FADE AT END OF PHRASE AND LOSE UNDER

AM: Radio Torua's decision to allow hotels and bars to advertise on the air has met strong opposition from teachers' leaders in the country. The President of the Teachers' Union — Mr. Charles + Guichet, gave these reasons for their stand.

+ PRON.
gi:shei

CONTROL: PLAY TAPE INTERVIEW GUICHET/PATEL (LIQUOR ADVTG)

OPENS: "In the first place we have managed ..."
ENDS : "...even this little advertising will encourage more young people to drink, with disastrous results."

AM: After questioning Charles Guichet, Samy Patel collected the views of some young people at Makalu Bay.

CONTROL: PLAY TAPE: VOX POP (LIQUOR ADVTG)

OPENS: "How old are you...."
ENDS : *(GIRL'S VOICE)* ... after all you're only young once, and if I want to I'll drink ... advertising or not." *(SHARP FADE BACKGROUND) DUR; 1'30"*

AM: Radio advertising is not the only part of broadcasting to come under fire this week. News reporting of the Education Committee's proceedings, was labelled as "distorted", "biased", and "not a balanced record of what actually took place..." The chief critic was the Chairman of the Education Committee... and the man responsible for the written reports on Legco, is James Preston. They discussed the issue with our reporter, Rora Nathan.

CONTROL: PLAY TAPE: DISCUSSION (LEGGO REPORTING)

OPENS: *(NATHAN)* "May I ask Reuben Murthy first, what exactly..."
ENDS : "...(PRESTON)...always appear distorted because you have a vested interest. It is in fact an objective report."
DUR: 3'45"

AM: James Preston is the Senior Information Officer in Torua. *PAUSE.*

CONTROL: PLAY TAPE (CENTENARIAN) TRACK ONE

N.B. DURATION 30 SECONDS ONLY

OPENS: *SONG (HAPPY BIRTHDAY ETC.)* "Well Nan Rito"
ENDS : "...the telegram reads 'Congratulations and all good wishes from my husband and me, signed Elizabeth R."
DUR: 2' 35"

AM: And we all join in sending to Nan Rito of Barua best wishes for good health and happiness for years to come. She was a teacher for fifty years. *PAUSE.* Now here's a sound that's heard a lot lately on the island of Patama.

CONTROL: FADE UP TAPE: WASP NOISES. ESTABLISH (5 SECS) FADE OUT UNDER

AM: It's not too pleasant running the risk of being stung by a wasp — but there's worse risk on Patama, where what's nearly a plague of wasps looks like causing damage to the new coconut seedlings in the Agriculture Department's plot there. We asked the Agriculture Officer in charge of the School of Agriculture, Fred Dangle to outline the problem at the moment.

CONTROL: PLAY TAPE REPORT DANGLE (WASPS)

OPENS: "When the first report of damage..."
ENDS : "... by introducing a predator, or by insecticides, or both, but it must be controlled.
DUR: 3' 02"

AM: And with that report from Fred Dangle, we end this week's programme, on an agricultural note. Sunday at six ... that's the time each week for... Teachers' Topics."

CONTROL: CUT IN T.T. FINAL THEME TO END

ANNOUNCER: Teachers' Topics was presented by Arieta Maui.

AFTER PRODUCTION — EVALUATION

An assessment post-mortem should improve the next programme.

ASK
What audience was the programme aimed at?
What was the purpose of the programme?
What would have been the ideal time of broadcast?

A. **Items:**

Consider
1. Suitability of topics for this programme.
2. Reason for inclusion of each item.
3. Treatment: is this the best?

Interviews, reports etc. as radio forms.
Analyse these:
1. Did they give the facts? Completely?

2. Questions in interview —
   — badly phrased?
   — unnecessary
   — searching?
3. Voice quality of reporter.
4. Technical quality.
5. Programme editing.
6. Technical editing.
7. Shape — beginning, middle, end.

B. **Narration:**

Consider

1. Quality of the writing style, for radio?
   Accurate, Brief, Clear, any Cliches?
2. Vocal quality of the announcer.
3. Interpretation: Pace, Pausation, Emphasis, Tone.
4. Technical quality.

C. **Presentation:**

Consider

1. Theme — aptness and timing.
2. Flow of the programme, linking.
3. Variety in lead-ins, back announcements.
4. Technical quality, mixed sound.
5. Credits, title.

D. **Overall Programme:**

Did it have:

variety?
interest?
impact?
an audience?

UNIT FIFTEEN

THE DISCUSSION PROGRAMME

INTRODUCTION

A studio discussion programme is a useful method of conveying information and allowing various viewpoints on a topic to be developed in a conversational manner. An education producer can use the discussion-type format to good advantage in programmes for upper forms of schools or in the realms of non-formal and adult education. In such programmes, experts on a given subject are invited to the studio to take part in the discussion, under the guidance of a chairman. The discussion programme is also a valuable means of keeping teachers informed about educational trends and developments because it lends itself to the involvement of advisers and teachers in a comparatively informal situation. Depending on the topic and the speakers, the producer may decide to include pre-recorded insert material at suitable intervals to provide additional talking points and maintain the momentum of the discussion.

This airing of several opinions, which may range from ordinary conversation to serious argument, is attractive to listen to because we are in a sense eavesdropping, but the programme should also stimulate interest in the topic and convey educational material. It is possible to get a more balanced cover of a topic than in a single talk or interview. The discussion gives broader scope than the interview, but less scope than the documentary, to cover a subject in depth. Not every subject is suitable for discussion — some are purely factual; e.g. the arrangements for this year's examinations. In some, *feelings* rather than *opinions* are important; e.g. new school uniforms. These end in polarisation — "I like it" — "I don't", and are likely to fall flat, and end early.

THE PRODUCER'S JOB

A group of from two to five people is chosen because of their views on and knowledge of a particular topic. *Numbers* should be decided according to the length of the programme:

Maximum: A chairman + three for a 20 minute programme
A chairman + four for a 30 minute programme.

The length of the programme should be decided after considering how wide and deep is the treatment that you require.

a. Research the subject and prepare a possible brief, making sure that all educational points are covered.

b. Research possible panel members — getting varied and opposing points of view, a variety of voices and fluent speakers who are experts on the subject to be discussed. The chairman should be a clear thinker, able to express himself impromptu, able to command respect and to control proceedings. (A good interviewer often makes a good chairman).

c. Prepare a detailed outline of the possible questions for discussion — as for an interview;

brief each member about the topic so that he can think about it and prepare himself and also get the facts and figures he might need.

If there is no meeting of members before recording time, give a typewritten outline of questions to be raised indicating their order and suggesting which 'expert' might be asked to lead off. Give details of any pre-recorded insert material.

Advise each participant of the names and background of the Chairman and of the other speakers.

d. Prepare a rough time schedule, so that the subject is covered logically, with longer time spent on the important aspects.

e. A reminder to all participants, by phone or letter the day before recording, is a wise precaution.

The Chairman's Job

He must be thoroughly prepared, like an interviewer. Like an interviewer, he must keep the others talking. The questions should be framed to achieve this. They should be:

direct, not complicated
specific, not vague
and
stimulating — maybe provoking.

The Chairman must bring out differences of viewpoint and not just interview two or three people. His job is to spark off discussion and argument among the participants and to encourage them to put their case forcefully whilst making sure that the educational slant of the programme is not lost.

He must give each participant a fair chance to be heard. He must draw out those who "dry up" and he must control the over-talkative.

He must keep the discussion moving forward on the right track, and when someone goes off at a tangent he must haul them back. He has to be ready to step in to push the discussion along if it looks like losing momentum.

He should try to keep an eye on the position of the participants around the microphone to make sure that they're not moving from their original position.

He must keep the listeners informed, by naming speakers, especially in the early part of the programme. The first question should be given to each member in turn for a quick opinion, so that listeners can identify voices with names.

The **steering** chairman, guides the discussion and sums up the end. The participating chairman takes a more active part, not by giving his own opinion, but by probing with questions, making sure statements are clear, comparing opinions, so that differences are pointed up and stimulating panel members to challenge other's opinions and defend their own. In both cases, he is impartial and does not take sides. He plays the role of the interested listener and poses questions on the listener's behalf.

When time is up he must choose a strong point on which to wind up, with a summary (not necessarily an agreed conclusion) which may point out agreement and disagreement but will certainly highlight important educational points. There should also be a final quick comment from all the speakers.

A good chairman will have written down, as a reminder, his introduction and the framework of a conclusion, before recording time.

In the Studio

Position panel members:

If two opposing factions, chairman in the middle.

Those who may need prompting, next to the chairman.

Those who may need gagging, further away.

Everyone with a clear view of everyone else.

Stand-up name cards to remind chairman of names.

Supply paper and pencils. They may wish to jot down ideas, facts, as they occur during recording. They may wish to pass a note to the Chairman. But warn against nervous clicking of ball pens etc. Water and clean glasses help some throats to loosen up.

Explain:

Elbows on the table (for consistent mike position).

Microphone technique (normal talking level).

Cueing system (green lights, red lights, producer's cues).

Signals ("I want to speak" etc.; a raised finger?)

Duration.

Explain the format of a panel discussion:

That they should jump in and take up points and not wait to be asked by the Chairman.

That they should speak to the Chairman or to each other (the convention of conversation) and not make little speeches to the listening audience.

That, while they should speak one at a time so that the listener isn't confused, normal reaction is allowed — a laugh, 'hear hear' or 'tisk tisk'.

That the personal experience or anecdote is welcome only in small measures and should be relevant — not "a funny thing happened on the way to the studio..." type of anecdote.

That no reading from written papers is allowed, unless they're quoting a source. Discussion is, or should seem to be, spontaneous.

Try to give a sense of occasion. People perform better this way. Don't be too friendly if the topic is a controversial one; if it's an important issue, it shouldn't be treated lightly. In other words, set the mood..

Some warm-up is usual. This is a good time to set voice levels, without being too obvious. Microphones should be set up before the participants arrive in the studio and they are then adjusted unobtrusively during this period, to get an even balance of voices.

The warm-up can **talk around** the subject in general terms; it is better to do this than to have a full-scale rehearsal which can make the actual recording sound dull, with no spontaneity or sparkle. An alternative is to tackle the first one or two points, which will help them get into the swing, so that they are confident when recording actually starts. Ensure that participants hear any pre-recorded insert materials so that they are not caught unawares.

If the recording gets away to a slow start, with speakers nervous and tentative, you can stop after five minutes and explain why, tactfully. The second attempt is usually better and brisker, with the speakers more relaxed.

UNIT SIXTEEN

THE USE OF DRAMA IN EDUCATIONAL BROADCASTING

INTRODUCTION

Drama can be used to good effect in educational broadcasting and is particularly valuable in programmes designed for younger children. A carefully written script and a well-produced programme can encourage children to identify with the characters taking part and enable a considerable amount of information to be imparted in the process.

The aim is for the writer's idea to be re-created in the mind of the pupil. Appealing to his imagination will involve him directly, and radio drama poses few limitations in terms of mood, time, place etc. The "scenery" may be abstract or actuality but everything must add to the picture. Remember always that the child will supply his own mental images in response to the information offered and that too much information packed into a programme will be confusing.

Keep in mind that radio is a "one-chance" medium — it is not possible for a listener to check back on sections of the drama to understand what is happening in the immediate segment. Also it is not possible to put down the story and come back to it tomorrow if he finds the story is flagging. If this happens he is more likely to use his mental switch-off mechanism.

CONTENT EXPANSION

The memorable and enjoyable radio drama has certain features:

A captivating story.
Clearly defined characters.
Logical movement from beginning to end.

THE PLOT

Prefer a simple story with no sub-plots.

The good plot:
Has human interest

It focuses on *individuals* with strong characteristics

It has *action,* excitement, suspense

It has *conflict* — perhaps mental or moral conflict

It should build on memories and experiences which listeners can *visualise*

It should draw the *outlines* of situations, leaving something to the imagination of the involved listener

It should educate and entertain.

THE STRUCTURE

Not too many scenes...otherwise it's confusing.

Every scene should carry the plot forward a logical step.

Every scene needs a point of interest...a little climax, a new element in the story, a new character...

The total number of main characters should be limited. Six major characters is the limit. In any one scene the maximum number taking part should not exceed four.

There are no limits on settings — outer space... subterranean... a palace... mid ocean...

THE CHARACTERS

The main characters should *contrast* in:

Temperament
Vocabulary
Voice

Women's voices are particularly hard to distinguish. They should be recognisable on first hearing. Voice and vocabulary should be *consistent* with the character, and consistent throughout the play. The sound should give a physical picture...what does a fat man sound like? And the lines of "character A" shouldn't be inter-changeable with "character B". Identify the characters as they enter and leave... address by name, but not every time.

Characters have to develop and change as a result of the action about them.. just as human beings do. Minor characters don't need development.. to save confusion, don't even name them, just use the form of address, e.g. a policeman..., "good-evening Inspector". Personal characteristics should be mentioned in the dialogue, to help the listener to visualise the character referred to.

CONSIDER
How can personal characteristics be brought into dialogue? Think of the possibilities and write them out.

SHAPE

The opening is always vitally important. It must attract full attention.

Use sound and words to paint the scenery.
Give early indication of action or conflict.

Characters must be quickly sketched (don't keep listeners guessing).

The atmosphere has to be quickly created...preferably by the dialogue and not by narration.

THE DIALOGUE

Must be speakable and natural, containing the attributes of the character. Is he shy? domineering? arrogant? selfish? saintly?

Natural dialogue is not in lengthy chunks or speeches. Keep it short and varied for interest's sake.

It has to : tell a story and convey information

describe the characters, physical features, personality, emotions

indicate the setting

indicate the movement of the characters and the action,

yet, it must attract the listener by being true to life, so that he *shares* the experiences of the characters.

e.g. Under stress, a person says little or talks in short clipped sentences.

Narration can be used for speeding up information, but it is better to use dialogue.
Remember to remind listeners of absent characters by mentioning them in the dialogue.

CHANGING SCENES

DEVICES for changing scenes include music and the use of unimportant "fade lines" to fade out one scene and fade in the next. The transition should be mentioned in the dialogue to prepare the listener for a new scene.

MUSIC must be carefully selected and kept in perspective. If it is out of perspective, the listener may visualise the musicians, instead of the actors.

Music can: create mood or atmosphere
indicate passage of time
link scenes together
provide thinking or absorption time
especially at the end of a programme.

SOUND EFFECTS

Can create mood, set the scene, create colour and excite the ear. BUT they always support the plot. They do not carry it. Like everything else they must move the plot forward and give vital information. Too many effects will confuse the listener whereas one or two simple effects will assist his imagination.

Possibly the most important use of sound is to give a sense of the *place* where action is happening. But it must be combined with dialogue and the correct *acoustic* for the scene in question. Library effects such as discs or tapes are usually best for "backdrop scenery" Spot effects which are made in the studio during production are for the "placed" effect.

e.g. pouring water into a glass, etc.

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Some useful methods of producing sound effects:

Sound effect required	:	**Method of Production**
Aeroplane — light engine	:	Hold card against blades of electric fan
Bells ringing	:	Tap glass tumbler with metal object
Car brakes squealing	:	Scratch glass sheet with metal object (table fork)
Car door closing	:	Snap shut a heavy book
Demolition	:	Topple pile of toy bricks (Record at x 2 of playback speed)
Fire	:	Crumple cellophane close to microphone
Foghorn	:	Record bottom 'G' of treble recorder at x 4 of playback speed
Footsteps on gravel	:	Large bunch of keys in handkerchief shaken vertically
Footsteps on leaves	:	Crush tissue paper vigorously and rhythmically
Footsteps in snow	:	Twist roll of cotton-wool close to microphone
Generator, heavy	:	Record vacuum cleaner at x 2 of playback speed
Gong	:	Single note of piano with loud pedal depressed. (Record at x 4 of playback)
Hen cackling	:	Pull waxed string through empty cream carton
Horse hooves	:	Tap two halves of coconut on various surfaces
Marching feet	:	Dried peas in shoe box tipped end to end with steady rhythm
Mice/rats	:	Squeak wet cork on side of empty bottle
Motorboat	:	Record tickover of car by exhaust pipe at x ½ of playback speed
Rain, heavy	:	Thirty dried peas in colander rolled back and forth
Rain, light	:	Sprinkle sand from 50 cm. high onto newspaper
Rifle shots	:	Rap a ruler on a leather surface
Ship's timbers creaking	:	Move creaking door slowly
Swordfight	:	Clash kitchen cutlery close to microphone
Telephone voice	:	Speak into plastic cup
Thunder	:	Blow strongly and directly into microphone
Wagon, moving	:	Roll a tea trolley
Waterfall	:	Record running, splashing tap at x 2 or even x 4 of playback speed
Waves breaking on shore	:	Move pebbles and gravel end to end in old fibre suitcase
Wind rustling leaves	:	Lightly crumple tissue paper near microphone.

LAYOUT OF A DRAMA SCRIPT

FX **Theme music**

ANNOUNCER: Back to Days Gone By

FX **Theme music**

ANNOUNCER: Today we present another programme in our series about great events in Asia. We

know that the Barbarians decided to invade Sri Baid; now let's hear how they went about it.

FX	**Wind, seagulls, creaking and tackle noises**
CAPTAIN	(shouting) Ho — you there! ... You there!
SEAMAN	(**off**) Who's that shouting?
CAPTAIN	Don't you belong to this ship?
SEAMAN	Yes sir
CAPTAIN	Then get on board — we're ready to set sail for Sri Baid
SEAMAN	What? Louder please! The wind is so strong ...
CAPTAIN	**(Loud and Angry)** Get on board your ship! We must be away!

Note:— Everything not spoken is underlined. Instructions to actors are in brackets.

PRODUCTION TECHNIQUE

a. Study the script and rewrite as necessary.
b. Cast characters and assemble effects.
c. Choose music.
d. Read through the script with the cast and give points of direction.
e. Rehearse scenes in studio, using effects.
f. Record one scene at a time and mark retakes as you go along.
g. Edit in retakes and cut to time.

CHECK
Practise writing two minute action scenes:

e.g. a. *A farmer discovers his crop of corn has been attacked and ruined by insect pests.*

b. *A trawler fisherman spots a large shoal of valuable fish.*

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UNIT SEVENTEEN

SUPPORT MATERIALS AND SUPPLEMENTARY MATERIALS

INTRODUCTION

Support and supplementary materials which accompany educational broadcasts play quite different roles.

Support Materials

Support materials are those which are directly related to educational broadcasts. Coming with a broadcast they may take the form of teacher's notes, explanatory charts, pupil's notes, pre and post tests and of course, broadcast timetables. Their form differs greatly from country to country and from organization to organization. Without them the teachers and students would not get the background information which equips them to follow the broadcasts. They are all part of a learning module.

Pre and post test materials and work sheets provide vital feedback, indicating any flaws in production or delivery of the broadcast lesson.

Supplementary Materials

Other materials designed for use with the syllabus and core curriculum are generally referred to as *supplementary learning resources.* They may be used by students or by the teacher or both.

CONTENT EXPANSION

SUPPORT MATERIALS

Essential support materials can be identified as broadcasting timetables, teachers' notes and pre and post tests.

The Broadcast Timetable

Title of programme
Date and time of broadcast
Channel/frequency

Schools have always faced problems of scheduling. If programmes are carried live, timetables have to suit the time of the broadcast and access to radio receivers at the time of transmission has to be ensured. Two new introductions to educational broadcasting are helping to solve these problems. They are the low-cost audio cassette recorder and the video cassette recorder.

Teachers' notes are designed to help a teacher prepare himself, and his class, so that the greatest

educational benefit may be gained from the programme. Frequently they identify objectives of the broadcast, give a summary of contents and mention new words to be introduced. They help the teacher to prepare and motivate his students to receive the broadcast in the way it was designed to be received.

Teachers' notes consist of:

Objectives — a statement explaining exactly what it is hoped that the broadcast will add to the teaching/learning situation.

Summary — the programme content briefy described.

Pre-broadcast preparation — suggestions of activities which the teacher might adopt to prepare his class to understand, enjoy and learn from the programme.

Explanatory notes — are often used as a more precise way of conveying much of the information listed above.

There will be a percentage of children who will experience difficulty with a broadcast lesson. To help the teacher to overcome this problem it is possible for additional exercises to be contained in the teachers' notes. These may be used to revise, with those pupils, the parts of the lesson which were found to be difficult.

Pupils' Notes reinforce learning and contain practical exercises based on the broadcast material. They can also be designed to give the teacher an idea of how much the pupil has learned during the broadcast. Unfortunately the expense of producing them often prevents broadcasting and educational organizations from using them, particularly in poorer countries.

Pupils' notes may include:

Summary of the broadcast
Additional material relevant to the context of the broadcast
Additional exercises
Tear-off page for post test.

SUPPLEMENTARY LEARNING RESOURCES

Supplementary means "in addition to" so technically these materials are outside the core curriculum. They come in a variety of forms:

Audio tapes	Video tapes
Films	Film strips
Film loops	Slides
Overhead transparencies	Learning kits
Self instructional material	Games
Student manuals	Charts
Models	Realia (rocks, insects etc.)
Field trips	Visiting speakers

Their role is to add dimension to the subject at hand and may be used in many ways.

e.g. Before the broadcast	— as preparation
With the broadcast	— for enrichment
After the broadcast	— to reinforce learning

They may be used in a variety of situations:
- Structured formal education.
- Structured non-formal education.
- With a teacher.
- Without a teacher.

In the classroom they may be used individually or in groups.

Outside the classroom the pupil may use them individually; in a learning laboratory or resource centre, or, even at home. The advantage here is that the pupil will be using the material when it is most meaningful to him.

SUMMARY

Any broadcast received before the student is ready for that information is less useful than one presented just after the student has learned about the topic in class or from the syllabus. Similarly, the broadcast component calls for follow-up work by the teacher if maximum value is to be obtained from it.

Support materials, then, aid learning readiness and follow-up work, and, have become an essential part of educational broadcasting.

They are provided by the educational broadcasting organization well in advance of the scheduled time of the broadcast.

Basic support materials consist of broadcast timetables and pupils notes.

Supplementary learning resources, while not essential, also promote learning.

In both cases the materials need to be imaginative and lively.

UNIT EIGHTEEN

UTILISATION OF EDUCATIONAL BROADCASTING PROGRAMMES

In this unit "utilisation" includes all activities and arrangements that help and encourage teachers to use educational broadcasts effectively in their lessons.

In unit six, entitled "Programme Orgination", detailed consideration was given to three interdependent strategies which help to ensure that programmes offer material of real value to teachers in their work. Providing these fundamental conditions are met, there is a possibility of the programmes being used as part of a teaching plan.

In this unit, attention is paid to ideas and organizational structures which promote the use of educational broadcasts. It is thought convenient to consider these under the headings of:

1. Information
2. Encouragement
3. Experience
4. Involvement and Feedback
5. Remedial Action
6. Recording Facilities

Every objective in educational broadcasting needs to be related to the NEEDS of teachers (whether the teachers themselves realise these "needs" can be another problem and, indeed, in implementing educational change and innovation, teachers may be slow or even resistant to recognise many of their needs).

An educational broadcaster must, therefore, try to see his objectives from the view point of a teacher.

1. INFORMATION

The first *pre-condition* for utilising programmes must be to ensure that teachers have *adequate advanced knowledge of the transmissions.*

Possibly a teacher's first question will then be "What's the programme about?" If this information is available to him he can decide whether or not the contents are *likely* to be useful. If the answer is "affirmative" he will be interested in finding out more about the way in which the material is presented does it match his "teaching plan"? The teacher will have spent a lot of time making his "teaching plan" and improving it with his classes — to alter it will disturb a pattern of work which he knows is successful — does it seem to *him* that the extra effort of using broadcasting will be worthwhile?

Again, in many countries the education system is subject to "the tyranny of examinations". Teachers will make decisions on whether or not to use a programme *solely* on the basis of whether or not it is likely to increase their "percentage pass rate".

To make these decisions detailed information must be available.

Thus, altogether, teachers require 3 types of information:

Transmission Schedule — giving at least details of subjects and levels, and exact times of transmissions (and repeats if any). This will enable the school to match its *teaching timetable to the broadcasts that teachers want to use.* New school timetables are generally prepared towards

the end of the last term of the academic year — which gives a critical deadline for the arrival of the copy of the transmission schedule in the schools.

Programme Outlines — information telling teachers, probably in brief general terms, about the aims of the series, with a list of topics covered and the order in which they are tackled through the series. This will, at least, let them know which programmes are likely to be of use — and from this they can ask their head-teacher to make suitable administrative arrangements. It follows that this information should arrive with the transmission schedule.

➡ It is useful to have an independent panel of *subject teachers to preview* each programme series, and to publish their report with the programme outline.

Teachers' Notes — these are detailed notes describing each programme, listing the teaching points and possibly containing suggestions for class preparatory work and post-broadcast follow-up activities.

These notes can be expensive to publish and copies are, sometimes, only sent to schools and teachers actually using the programme. In some countries, schools have to pay for copies. These economies can inhibit usage and it is recommended that at least one copy of every set of teachers' notes should be sent to every school that could use its programmes.

Experience often confirms that the greatest long-term benefit from educational broadcasting activities resides in the teachers' notes. It is, thus, worth preparing them with care and producing them in materials which will give them a reasonably long life.

CONSIDER
Do pupils need notes? If so, what form could they take?

2. ENCOURAGEMENT

The second of the pre-conditions for using programmes. There are a number of factors which may inhibit teachers from trying this NEW method of teaching. Conservative attitudes amongst his staff-room colleagues may be one. But, there will, normally, be a small number of teachers on the staff of any school who have a natural inclination to try new ideas.

➡ For these interested teachers, there must be positive encouragement to use broadcasts.

In the first instance head-teachers often need to be convinced of the value of the broadcasts. "Circulars" are not enough, and, particularly in the early days of a service it is useful to have an "educational broadcasting service information" item on the agenda of every head-teachers' conference. Encouragement during visits by members of the Inspectorate is important.

It is also useful to have one senior member of the staff nominated "media coordinator" in each school. His job is to see that the right teachers are told of programmes relevant to their work, that programme information is displayed on staffroom notice boards and that programme content information is carefully treated — kept in a special place where it can easily be obtained for reference.

CHECK
List the duties of a media co-ordinator. What other title might he be given?

3. **EXPERIENCE**

Experience is gained by training and trying and, particularly in the early days of the development of a service, it can be useful to organize "inservice workshops" — short training courses for the media coordinators. Here they learn more about the techniques of using broadcast programmes in and with a class. In turn, they can then hold training sessions for other staff in their own schools — which tends to improve the quality as well as the frequency of broadcast usage.

CONSIDER
Which is the better strategy for a schools media co-ordinator:

a. To hold small general "utilisation" training courses for all staff?

or,

b. To hold "specialist" courses based on the problems of teaching a particular subject?

4. **FEEDBACK**

Is recognised as being critically important within any system, and this is equally true of educational broadcasting. Ways of organizing this are considered in unit nineteen on Evaluation. Here merely let it be noted that if teachers are to have confidence in the educational broadcasting system they must feel that it responds to their needs and that they have an effective way of bringing these needs to the notice of the programme makers.

CONSIDER
"TEACHER INVOLVEMENT" ..... How can it be encouraged on a systematic basis?

5. **REMEDIAL ACTION**

Remedial action must be available when things go wrong — easily, quickly and reliably. So often teachers have lost interest and faith in all sorts of educational technology, simply because the gear *does not work reliably when they need it*. This applies not just to the equipment but to the whole supporting system.

Who does a teacher complain to ....

.... When the teachers notes have not turned up?

.... When the quality of reception is so bad as to be useless?

.... When an important, scheduled programme is suddenly cancelled and replaced by a live programme of some particular event?

.... When the equipment does not work?

.... When there is a factual error in the broadcast?

This is an endless list which identifies the need for a heirarchy of "utilisation" officers stretching from within the educational broadcasting service, out into the schools. The school media co-ordinator represents one end of this chain, the head of utilisation the other.

What happens in between varies from country to country and is generally determined by such logistical considerations as the number of administrative units within the country, the number of schools within each administrative unit, and distances to be travelled between schools. But the result is frequently a team of supervisory staff advising on educational broadcasting problems in each administrative unit. In practice it seems that a media supervisor/inspector/advisor can deal with about 50 schools in the early stages of a services development, possibly more if communications are easy. Attempts to "overload" him generally result in the better, or most easily reached, or more responsive schools getting the attention and the more needy schools being ignored.

The Role of this regional media supervisor/inspector/advisor could be:

a. to advise on techniques of using schools broadcasts, by visiting schools and advising head-teachers and their staff

b. to remedy if possible, and report to headquarters, all problems that teachers are encountering in using the broadcast

c. to conduct specialist workshops/training courses for teachers in using broadcast programmes and/or encouraging "scriptwriting" and generating a greater awareness of the role of media in education

d. generally acting as the local agent of the central educational broadcasting service.

CONSIDER
If the ROLE of the Regional Media Advisor were extended beyond a responsibility limited to "broadcast" material — what might be feasible additions?

Training colleges are preparing future generations of teachers. Many of them have now introduced a significant element of "media" planning, production and utilisation within this training. Educational broadcasters must encourage this.

CONSIDER
List subjects to be covered in a media course for trainee teachers.

6. RECORDING FACILITIES

In radio this is simple and can be encouraged. In E.T.V. the technology is still developing and plans need to be laid with care. But in such systems lie the key to *real* utilisation.

The secret, of course, is to provide teachers with a resource that they can use at the precise point in the teaching/learning situation when it will be most effective.

UNIT NINTEEN

EVALUATION OF EDUCATIONAL BROADCASTS

INTRODUCTION

We live in an age when almost everything has to be measured. Clocks measure time; meters the amount of electricity and water used in a house; dials on the dashboard of a car measure speed, distance gone, petrol left in the tank and so on. In fact, the more complex the system, the more measurements that have to be made to monitor the performance of its parts, so that the whole works properly. Some of these measurements are never shown on a dial; readings are fed directly and invisibly to parts of the system which need corrective or regulatory forces — "servo" mechanisms for internal *feedback*.

And as any complex system must have these monitoring devices if it is to work properly, so too must educational broadcasting. This unit looks at the parts of educational broadcasting which need to be monitored and some of the ways in which this can be carried out.

But, whatever may be theoretically possible, in practice there will be constraints (mainly financial but also of manpower skills) which put a limit on what is achievable.

Thus the following has been written with a situation in mind where a practical problem has to be solved with limited resources — where inexpensive yet reasonably effective ways have to be found of monitoring progress in an educational broadcasting system.

1. THE MEANING OF EVALUATION

Evaluation is frequently used in a loose and general way to cover a whole range of related activities — and by and large this practice is followed in these notes.

But EVALUATE strictly implies a degree of precision which enables comparative quantitative values to be obtained, and in many processes ASSESSMENT is a more appropriate term, since it implies comparison by subjective judgements. Alternatively FEEDBACK — the simple passage of information — may be an appropriate term to use.

Other terms sometimes used are **'subjective evaluation'** — and **'objective evaluation'** — depending on the extent to which the results arise from the value judgements of individuals (for example visits by experienced practitioners) or from the application of objective criteria (usually by tests or questionnaire techniques).

Again, reference is often made to **'formative evaluation'** (helping to improve the quality of a programme or series before commitment to transmission) and **'summative evaluation'** (which implies an attempt to measure the overall benefit derived once the target audience has received the programme).

2. WHAT NEEDS TO BE EVALUATED

Within an educational broadcasting system there are many decision-making processes at different levels. With every decision there is a need to know the effects of its implementation.

Thus the first consideration in EVALUATION must be to decide which areas of decision-making within the total system are of sufficient importance to warrant the special attention of evaluation specialists.

Generally there are THREE:

a. At the educational broadcasting service ADVISORY COMMITTEE level. Here, overall needs and available resources are reviewed, and information is needed about the *results of the strategies adopted* — even if only measured by such considerations as the 'popularity' of the programmes with teachers and pupils.

But over the years, information must also be found about the *effectiveness of the programmes in improving the education of children.* The Ministry of Education, for example, may have to make a decision between boosting the educational broadcasting service or increasing the number of books in school libraries. In terms of real educational benefits, such matters are almost impossible to determine. There are so many factors which contribute to the educational process, and the majority lie outside the control of educationists. However, some 'indicators' can be obtained as will be discussed later.

> **CONSIDER**
> **Make a list of factors that can influence the education (preparation for living) of children — is there any end to it?**

b. At the EXECUTIVE COMMITTEE level, managers need to know *how the system is working.* This is particularly important since educational broadcasting is, in many respects, a 'chain' operation.

A weak link in the "chain" can negate the work of many people. Thus a mechanism is needed that will warn managers of any weaknesses, so that things can be put right.

Examples:

The broadcast schedule — has it arrived in time?
Can the target audience hear the programmes clearly?
Are the programmes understood? enjoyed? by pupils and teachers?

c. At the PRODUCTION TEAM level much thought and energy, intellectual and physical, goes into the creation of a programme — which is designed to communicate information to a target audience. This team, and particularly the media producer, needs to know how the audience reacts to the programme as a whole and to the various elements within it.

e.g. Voices used — how do they sound to the listener?
Presentation styles — which holds the audience best?
Format — is there sufficient variety?

Are there parts of the programme which have not been understood? Why? Is the "intellectual" level right?

> **CONSIDER**
> **List the questions that you, as a producer would like answered by listeners to your last programme.**

3. EVALUATION STRATEGIES

The strategies used by an 'evaluation unit' to obtain these pieces of information will vary with the

needs and, often, the urgency of the situation, but will often involve the use of some of the following techniques:

TOOLS FOR EVALUATION

Broadcasting is a mass media. Its appeal to educational economists lies in its ability to transmit programmes to a large audience at a comparatively low cost.

To find the effect of these programmes, an economical way of measuring reaction throughout the audience is needed.

a. SAMPLING

A statistical device called SAMPLING is used. It rests on the principle that the reaction pattern through the whole of the audience will be the same as the pattern through a small portion of that audience. In practice the evaluation should aim at a sample of not less than 5% of the total number of schools in the area of reception. But there can be other over-riding considerations.

The success of the method depends on the sample being REPRESENTATIVE of the whole. Thus every effort must be made to select examples that are typical.

e.g. If the majority of schools are evenly scattered throughout the whole country, the sample should be drawn evenly from the whole area — and not just the area in close geographical proximity to the headquarters unit.

Frequently a variety of different types of schools will exist in the educational system — such as boys' schools and girls' schools and small schools.

In sampling, the representative sample must reflect these STRATIFICATIONS. Thus, the sample should be chosen in such a way as to include 5% of each of the schools in each strata as well.

However, there will be times, of course, when to take 5% of a small number of schools will yield a very small number and the results obtained from such a small sample may be very misleading. Conversely, when dealing with a very large number of schools it may be satisfactory to work with less than 5%, particularly if resources within the evaluation section are limited.

Again, evaluation should be a continuing and ongoing process, and it is important not to use the same sample again and again. A system of ROTATING the sample at periodic intervals needs to be built into the work.

b. SURVEYS

Using the sampling principle, SURVEYS are conducted.

(i) SURVEY BY QUESTIONNAIRE

Possibly, the most widely used evaluation tool of all in educational broadcasting, is the SURVEY BY QUESTIONNAIRE. The design of the questionnaire is important. It has to cover the specific items of information required, and the questions must not be ambiguous in their meaning, and must be easy to answer. 'Ticking' or 'circling' the appropriate answers can help the respondent and the person who eventually has to collate this data. With large surveys it is now the practice to design the questionnaires so that the results can be fed into a computer for analysis; but with smaller surveys manual analysis is often much quicker. Questionnaires are often distributed and returned 'post-paid'.

Questionnaires seem a simple and economical way of collecting data. But the findings need to be checked by independent observations since there are a number of ways in which errors and inaccuracies can creep in.

(ii) **SURVEY BY INTERVIEW**

Survey by interview is a variation of the questionnaire method, where a trained interviewer (guided by a questionnaire or interview structure) obtains responses from the interviewee. This method can provide more accurate results, providing that the interviewers are trained and methodical in their work, and that the pattern of interviews follows a consistent overall plan.

In practice, most of the production staff of an educational media service can be trained to assist occasionally in conducting these interviews — and this has the additional advantage of helping them to keep personal contact with their target audience.

When production staff conduct any kind of "evaluation" activity — from pre-testing prototype programmes, to seeing how schools are reacting to current broadcasts, it is sensible for them to discuss this work fully with the Evaluation Unit, since there is often the opportunity for a 'two-way' flow of assistance.

The Evaluation Unit, may occasionally run 'interviewing techniques' training exercises for the production staff.

When producers and their consultants plan to visit schools, to discuss matters related to their programmes with staff and pupils, they should always prepare themselves by first thinking carefully about the questions they NEED to ask, and the way in which they will ask them and the persons they wish to talk to. Indeed it is an excellent "personal discipline" for them to put these matters down on paper first of all, for 'there is nothing like writing to clarify the mind'. But the paperwork should then be put away so that discussions can proceed in a natural way. Again, on return from these visits, it is a good idea to have a chat (or debriefing session) with the Evaluation Unit, because this information can help them to build up a wider picture of what is happening 'across the board'.

c. **LISTENER REACTION**

Through the careful structuring of programmes, LISTENERS CAN BE ENCOURAGED TO REACT, and in reacting to provide information of value at many levels. This type of activity generally arises from the PRODUCTION TEAM wishing to get information about its own programmes and target audience. To get maximum advantage from such exercises the *reaction* needs to be carefully analysed and interpreted. Again, when undertaken, its a sensible idea to invite a member of the Evaluation Unit to join the production team.

For example, competitions can encourage a response from school children. These answers can, not only reveal a lot about their reactions to the programmes and the parts which had the greatest impact, but also about the geographical pattern of utilisation, which in turn may offer indicators to other problem areas.

At another level, teachers and parents can be encouraged to write questions and comments to a FORUM type of programme. These programmes need to be sensitively developed to retain CREDIBILITY — but with this, they are a most valuable form of FEEDBACK.

Mistakes sometimes happen, even in the most carefully organized operations. If a pre-recorded programme, for example, is broadcast out of sequence, or an advertised programme is suddenly cancelled, it is important to study the reaction of the target audience to this mistake, and not just 'to try and pretend that it never happened'. Does the viewing audience feel strongly enough to react? How did they react? How widespread is the reaction? etc. (and no reaction can mean 'bad news').

Modern lightweight equipment makes it easy to record a programme and play it to a live audience in the presence of a trained observer (the Producer or Consultant perhaps). This is exploited by many producers who are able to get the reaction of a small sample of their target audience to a 'pilot' or 'prototype' programme. Useful guidance can be obtained on such matters as speed of delivery, difficulties of understanding, sympathy of certain voices and personalities, variety and mix of styles, intellectual level of content, ability to hold the attention of the audience, teachers' reactions etc. This in turn can guide the producer to make a number of alterations to his work before the final programme and series are recorded and transmitted. Which in turn should ensure that the product is more effective in meeting its objectives.

All this takes a lot of extra time of course, but a study of those situations where this technique has been applied shows quite clearly that it is worthwhile.

A variation of this technique is used by evaluators together with carefuliy constructed pre and post tests, to attempt to *quantify the short-term learning gains* of groups of children as a result of listening to or viewing a programme. This testing needs to be conducted through a representative sample and can yield useful information, especially when the significance of the results is interpreted through one of the techniques of analysis used in statistics.

d. UTILISATION RECORD

In practice, it is also useful to encourage teachers to keep a record of their use of broadcast programmes. A simple 'log book' can be designed to accompany the 'school's radio'. A teacher using the latter has to make an entry in the former. Columns can indicate such data as date, time, subject taught, title of programme used, with a further and larger space inviting the teacher to "comment", and finally a space for signature or initials, so that the author can be readily identified.

The value of such a record is twofold:

(i) It enables the casual visitor to the school, be he a "generalist" inspector or a "specialist" media officer, to see at a glance the pattern of radio usage that has developed in that school. This can easily be followed by more detailed discussions with individual teachers about, for example, their and their pupils' reaction to specific programmes and even elements within programmes or such other details as are required.

(ii) Such a record, when collated with those from other schools, and then analysed by a central evaluation unit at the end of the school-year, can provide a valuable cross-check on the data produced by other sources and particularly from proforma surveys.

e. ANALYSIS OF EXAMINATION RESULTS

In certain circumstances, a study of the national examination results over a period of time using techniques of statistical analysis, can give an indication of the long term benefits of educational broadcasting. However, there are a large number of other factors which can influence this, and reliable information can only be obtained if the influence of all of the other 'variables' can be supressed or otherwise accounted for — which is rarely the case.

4. COMMON PROBLEMS IN EVALUATION

'Evaluation' is a neglected area in most educational broadcasting services, where the first priority and major emphasis has been to produce programmes and fill a transmission schedule. The result is that programmes frequently fail to match classroom needs and go unused, whilst the production agency remains in ignorance of the situation. Thus precious resources are wasted.

Even where an evaluation unit has been formed, it is rare to find that it has adequate resources of trained personnel with the time and facilities required to do an effective job.

The result of such stringencies is that over-reliance often has to be placed on postal questionnaires distributed to representative samples. These surveys vary in style and purpose from simple 'head counting' of schools and pupils alleged to be using the programmes, to more complex 'pro formas" seeking details of reactions to components of specific programmes or series, equipment, performance etc.

But without alternative means of verifying this information, it is wise not to place too much reliance on it. *Respondents have a habit of answering questions in a way that they think will please the questioner.*

Thus questionnaire surveys which can cover a large sample with relative ease and economy, especially if designed for computer collation and analysis, need to be backed up by a structured series of visits by staff trained in interview techniques. In theory this should be economically achieveable by the routine visits of trained personnel such as regional media advisors and programme producers. However, the information they obtain needs to be passed to a central evaluation unit which has the capability to develop an overall picture of what is happening through the entire country.

UNIT TWENTY

MANAGEMENT AND ORGANIZATIONAL CONSIDERATIONS WITHIN EDUCATIONAL BROADCASTING

Educational broadcasting is a team operation, and it is vital that the members of these teams understand the interdependence of each person on the other, and the ways in which individuals have to work together if the totality of their work and efforts is to make an effective contribution to the educational process in the country.

For, within the various groupings of people in an educational broadcasting service, it frequently happens that one individual can completely ruin the work schedule of a group.

A production team, for example, may well have a scriptwriter, director, secretary or production assistant, technicians and an evaluator. Each needs to know what particular role the other plays and the way in which his or her personal contribution helps to build up and achieve the team OBJECTIVES. How often does it happen that the scriptwriter fails to produce a script on time, or the director cannot keep a studio appointment because he has been called by his boss to a "very important meeting"? Or the technician asks to be excused because he is mending some vital piece of equipment or still helping to edit somebody else's programme? And the evaluator cannot make an appointment because he is still at a school helping to get feedback on some other programme?

It only needs one of these "mishaps" to upset the work schedule of the group for a day, and wasted days like these mount up through a year and through several different sets of groups to produce an atmosphere of frustration, despair and eventually lethargy. The dynamism which should characterise a good educational broadcasting service then vanishes and it becomes just another inefficient institution which is open for the tax payers' criticism.

What then can be done? Well Professor Urwick has listed ten factors — sometimes called PRINCIPLES, which can help any organization to improve its efficiency. Applied to educational broadcasting they offer advice something like this:-

URWICK'S TEN PRINCIPLES OF ORGANIZATION

1. **The Objective**

"Any organization should have clearly defined objectives. And every individual and group of individuals within that organization should also have their own personal and group objectives. Each of these objectives must contribute to the total objectives of the organization, otherwise it is REDUNDANT".

CONSIDER
What are your personal objectives within your work?

How do they contribute towards the overall objective of your organization?

Is anything you do REDUNDANT?

It is, incidentally, often useful in planning work schedules related to OBJECTIVES, to recognise that most of us are involved in two different types of activities. They are referred to as:

PROJECTS: Which have a special objective, which when achieved marks the completion of the activity — for example, the making of a series of "programmes" for broadcasting.

PROGRAMMES: Which are continuing operations, such as routine maintenance, answering incoming mail, keeping accounts and so on.

2. **Specialisation**

"IDEALLY, the work of each person in an organization should be confined to a single function, and related functions should be grouped together under one head."

This makes sense, doesn't it? Use a technician to do a technician's job and not to run messages; and place your technicians under the supervision of an engineer; and apply similar considerations to all of the other specialised skills that have to be developed in educational broadcasting.

3. **Co-ordination**

URWICK tells us that:

> "Means of co-ordinating all individuals and group efforts towards their OBJECTIVE are vital."

How do we co-ordinate activity effectively? Writing minutes, letters and circulars are sometimes important. Some broadcasting organizations produce a journal or newsletter which can help. But individuals must also talk and discuss their plans with each other. At a higher level, meetings are held, committees and working parties are formed. Committees and similar bodies are so important, yet often waste so much time, that a special section will look at them in more detail later in this unit.

4. **Authority**

"The organization must have a supreme authority and clear unambiguous lines of authority must run from the boss to his immediate subordinates, and from them to their subordinates, and so on down."

When authority is delegated, as indeed it must be, the degree of delegation and the person to whom this authority is delegated must be clearly stated.

5. **Responsibility**

"The responsibility of a superior for the acts of his subordinates is absolute."

And this does not, in broadcasting, absolve the subordinate from responsibility. It merely means that a producer, for example, will be held responsible by his boss for the quality of his programmes and he may expect all sorts of trouble from the boss if he does not do a good job. But as far as the outside world is concerned it is the boss of the whole organization who accepts the responsibility for the programmes, since it is up to him to see that the producer is competent and adequately supported to do his work to the standard required.

6. **Definition**

But it is a consequence of the principle of "Responsibility" that an individual knows precisely and exactly what he is expected to do. Thus:

> "The content of each position, the duties involved and the authority/responsibility relationships with others' positions should be clearly defined in writing and made known to all concerned."

7. **Correspondence**

It also follows from the act of delegation of responsibility, that "the individual to whom the responsibility, is delegated must have a corresponding delegation of authority" which will enable him achieve his objectives. Correspondence of authority, in broadcasting often involves the authority to spend money, hire subordinant staff and, commit other resources as well as maintaining control over other individuals' work programmes.

8. **Span of Control**

This principle calls our attention to the fact that one man can only, reasonably, be expected to supervise or control the work of a limited number of subordinates. The figure of 5 or 6 is often quoted as a rough guide, although quite clearly it is impossible to be precise without a more careful consideration of the type of work involved.

9. **Balance**

"There should be a reasonable balance in the size and function of the various departments within an organization and between the amount of work allocated to, or carried out by, various groups."

Again, this is not a hard and fast rule, but merely a guide to achieve reasonable working efficiency. If production of one type of programme for example, is boosted, it is likely to cause a degree of resentment and loss of morale in the sections dealing with other programmes whose work load is accordingly diminished. There may well be overriding and compelling reasons for this, but the line manager could, for example, consider the desirability of possibly creating another section to deal with the increased workload, or perhaps redefine the job objectives of the existing groups.

10. **Continuity**

Reorganization within any institution has to be seen as a continuous process. In broadcasting, new technologies are constantly appearing. The needs for new programmes, perhaps new formats and methods of presentation, and many other similar factors have accustomed staff to accept change as part of their way of work. Nevertheless, provision must be made within the management structure of the organization to detect when change becomes necessary, and to facilitate it.

THE HUMAN ELEMENT

Involvement

All people like to feel they are important. Managers at all levels within an organization ought to remember this and try to involve their staff as much as possible in the decision-making process. If a group decision has been made, under the guidance of the manager, it is likely to be more readily accepted and adhered to than if it is simply imposed from above. Group pressure tends to be applied to any member who deviates, once the group decision has been accepted.

Praise and Reprimand

It is all too easy for managers to fall into the habit of constantly criticising the work of subordinates. Of course, criticism is necessary, but it should be constructive and given privately to the individual concerned. On the other hand, a manager ought to find opportunities to praise people for work well done — and such praise should be given publicly.

Job Satisfaction

It plays an important part in maintaining a happy department. This means that each person ought to

be allowed as much freedom as possible, within the constraints of the organization, to use his initiative without constant interference from above. It ought to be possible, with proper staff recruitment policies, to have sufficient confidence in people to enable them to have a large measure of control over their work and the ability to "refer upwards" when in doubt.

Levels of Aspiration

This varies from person to person and tends to rise with successive promotions. The manager should be aware of this and not expect people to be satisfied with their lot for very long. Thus, opportunities to gain new work experience should be built into a person's career structure, and regular career reviews should be held.

MEETINGS AND COMMITTEES

So much of our time is spent in meetings that we often tend to accept them as part of our way of life. It is, therefore important to understand the underlying reason for calling groups together and the following notes, which give general principles, are offered in the hope that they will help some educational broadcasters to work a little more efficiently.

Incidentally, a variety of terms are used:- boards, task forces, working parties, conferences, staff meetings and so on. But, for this unit, all are simply referred to as the types of meetings called a committee.

A committee may be defined as any group interacting in regard to a common purpose, with formal authority. Committees may be appointed for the following purposes:-

1. For fact-finding, investigation and the collecting of information.
2. To make a decision — a choice among alternatives.
3. To negotiate between contending parties.
4. To stimulate creative thought, or to build up ideas advanced by others.
5. To disseminate information to members of an organisation.
6. To co-ordinate different parts or subgroups of an organization towards common goals.
7. To train inexperienced staff through participation in groups with experienced staff.

At every level committees can play a very important part in the management process. Thus it is vital to understand how committees should be run and the following points often need special consideration:-

a. **Committee Members**

   1. Are persons with the right qualifications, abilities and experience invited?
   2. Is it absolutely necessary for all members to be present during the whole of the proceedings?

b. **Notice**

   1. Has sufficient notice been sent to the members?
   2. Is this meeting really necessary or could it be combined with another one at a later date?

c. **Agenda**

1. Are there enough important points or is this meeting being convened to discuss a 'ragged' agenda?

2. Are the points of the agenda mature enough for discussion, or do they require further preparation? Are further working papers required?

3. Have some points appearing on the agenda become a mere routine?

4. Are the points on the agenda arranged according to order of importance?

5. Has sufficient notice been given so that the introducer of a point is given sufficient time to prepare his case?

6. Are the points on the agenda well described? Is each point adequately explained?

Follow-up

1. The Chairman and the Secretary must ensure that the decisions made at committee meetings a carried out.

2. And it is useful, occasionally, to allow the committee to criticise its own performance, including the Chairman's handling of the meetings, and to make suggestions for improvement.

ANNEX

USEFUL TRAINING SOURCES

A. Books

1. Radio Programme Production: A Manual for Training
   R. Aspinall — UNESCO (Paris) 1971
2. Planning, Presenting, Producing the Radio Programme: A Manual for Training
   Editor, Howard Gough — AIBD 1976
3. Training for Broadcasting in Asia
   Editors Leslie Sargent
   P.R.R. Sinha — AMIC 1977
4. Radio Broadcasting: An Introduction to the Sound Media
   Editor, Robert L. Hilliard — Hasting House 1974
5. Lets Write a Script
   T.E. Harding — Hulton Education Publications 1972
6. Mass Media Manual Vol. I and II:
   A Handbook for Scriptwriting of Adult Educational Broadcast — FES 1973
7. Mass Media Manual: The Role of Broadcasting in Rural Communications.
   Josef Eschenbach — FES 1977
8. Communications and Rural Change
   Editor, P.R.R. Sinha — AMIC 1976
9. Rural Communications
   Editors, P.R.R. Sinha, Guy de Fontgalland — AMIC 1978
10. The Use of Microphones
    A. Nisbett — Focal Press 1974
11. The Techniques of the Sound Studio
    A. Nisbet — Focal Press 1974
12. A Teacher's Guide to Tests and Testing:
    Stephen Jackson — Longman 1975
13. Statistics in Education
    W.H. King — MacMillan 1969
14. Pre-testing Communications: A Manual of Procedures
    Communications Laboratory — University of Chicago 1974
15. Resources for Learning
    L.C. Taylor — Penguin Educational Specials 1972
16. Broadcasting for Non-Formal Education — AIBD 1979
17. Non-Formal Educational Programmes: Curriculum Development and
    Utilisation of Non-Broadcast Community Resources
    Uvais Ahamed — CEPTA TV 1979

B. **Journals**

1. Educational Broadcasting International (Quarterly) British Council
2. Development Communication Report (Quarterly) Clearinghouse on Development Communication

C. **Tapes** (AIBD Library)

1. Listening and Reading (I)
2. Listening and Reading (II)
3. Mountains of Fire (Burmese)
4. The Big Man (Educational Media Service — Kenya) (J.P.)
5. Tape Anthology (NHK) (J.P.) B.
6. 1972 Japan Prize "The Machine Takes Over"
7. New Horizons in Science AIBD/A/7 and AIBD/A/8
8. Tape Anthology (NHK) (Japan Prize) A.
9. Kindgergarten — Produced by the Australian Broadcasting Commission (J.P.)
10. Anti-Illiteracy — Produced by the Egyptian State Broadcasting (J.P.)
11. Learn to Listen — The Finnish Broadcasting Co. (J.P.)
12. A Question of Choice — Produced by Open University U.K. (J.P.)
13. Everything New — BBC
14. English Concert Music — Adult Education Music — Open University.
15. The Machine Takes Over — Secondary Education — BBC
16. English by Radio — BBC
17. What Do You Know — S. African British Cooperation.

D. **Kits**

The British Council Radio Training Kits

The kits consist of materials for use in training radio producers, scriptwriters and station managers. They are packed in a series of boxes.

The kits can be used by radio trainers where illustrative and exercise materials are in short supply or where trainers have to teach broadcasting skills which are not their own speciality. They can also be used as self-instructional material where staff wish to improve or broaden their own skills.

The kits do not constitute a complete course in radio production. They are intended to supplement locally prepared materials and are assembled in a form which enables the user to adapt them to his own particular needs.

The kits are largely *sound* presentations, consisting of a recorded talk on a particular aspect of radio production, illustrated with *examples* of the skill, technique or application involved. Full scripts of the recorded material are included, as well as exercise material based on the principles and examples given in the recordings. Some kits also include slides and one includes two short animated film sequences.

Kit 1

SOUND — An introduction to sound and how it behaves, including two short animated films on the nature and behaviour of sound waves, and two slide/tape presentations indicating the need for radio studios and outlining the way sound behaves with them.

Kit 2

THE STUDIO — A slide/tape presentation giving an account of the construction, furnishing and equipping of a simple, general purpose radio studio.

Kit 3

THE ILLUSION OF REALITY — How the writer or producer uses the sound sources at his disposal to make a single speaker at the microphone or a radio drama sound convincing. The kit covers balance and control of microphones, casting, producing the speakers and actors, and providing the sound 'backcloth' from sound effects. A slide/tape sequence describes how to make and use 'spot' effects.

Kit 4

WRITING FOR TALKING — The principles of writing scripts for single voice talks, for narration and for descriptive pieces. The kit discusses possible reasons for selecting a 'talk' format and shows different techniques of writing for the spoken, rather than the written word.

Kit 5

DIALOGUE AND DRAMA — How the writer and producer present action, character and conflict, through the medium of sound. The kit is in a number of parts covering such things as character identification, microphone perspective, crowd work and the use of narrative.

Kit 6

MUSIC IN EDUCATIONAL RADIO — By concentrating on straightforward explanations of studio craft using non-technical language, this revised kit gives the producer/presenter a basic understanding of the use of music in radio. Topics covered in 6 modules include how to describe music, how to use it to create atmosphere, fading, editing, commissioning and making your own music.

Kit 7

THE PRODUCER AT WORK — The full responsibility of the producer for what is actually broadcast is demonstrated by an illustrative drama which tells the story from the commissioning of the script to the final recording session. The criteria for deciding on the *format* of a programme are also discussed.

Kit 8

EDITING — A slide/tape presentation showing in detail the technique of tape editing. The second part of the kit shows the practical results which can be achieved, and warns against possible pitfalls.

Kit 9

TEACHING ENGLISH BY RADIO — For producers and writers who have some experience in the medium but not necessarily in the field of language teaching. Giving detailed illustrations, it deals primarily with radio lessons for the second year of English, but other uses and stages of language teaching are reviewed.

Kit 10

RADIOVISION — This kit provides three sample Radiovision programmes, 2 produced for BBC Schools Radio which are accompanied by a tape-recorded commentary. Students are also provided with a production route to follow and basic advice on pitfalls to avoid.

E. **Addresses**

1. AIBD — Asia-Pacific Institute for Broadcasting Development,
P.O. Box 1137, Pantai,
Kuala Lumpur,
Malaysia.
Telex No. MA30083 APBRO

2. AMIC — Asian Mass Communication Research and Information Centre,
39 Newton Road,
Singapore 11.
Telex No. FESSINO RS2173 (Address "for AMIC")

3. FES — Friedrich Ebert-Stiftung
Koelner Strasse 149,
53 Bonn-Bad Godesberg,
West Germany.
Telex No. 885479 FEST D

4. Radio Netherlands Training Centre,
— 55 Witte Kruis Laan
P.O. Box 222,
1200 JG. Hilversum,
Holland.
Telex No. 43336 WOMR NL

5. British Council Media Department
— Tavistock House,
Tavistock Square,
London WC1H9LL,
United Kingdom.
Telex No. 916522 BRICON G (address "for Media Department")

6. East West Center
— 1777 East West Road,
Honolulu,
Hawaii 96848,
U.S.A.
Telex No. 743033

7. Clearinghouse on Development Communication,
— 1414 22nd Street. N.W.,
Washington. DC.,
20037 U.S.A.
Cable Address: ACADED